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MUSICAL COURIER

VOL. LXX.—NO. 18.

NEW YORK, WEDNESDAY, MAY 5, 1915.

WHOLE NO. 1832.

ROME PRODUCES TWO NEW PRIZE OPERAS.

Mariotti and Romani Are the Lucky Young Composers—A Plea for More Melody and Less Gore—Mascagni's Mediocre Associations—Musical Courier Correspondent Feels His First Earthquake.

Rome, April 5, 1915.

It was a singularly gory evening at the Teatro Costanzi last Saturday. Two strangled and two others stabbed to death is a pretty fair record for any one evening. As an Italian gentleman near me said, "Let's leave before they begin on us."

The librettists were at fault as usual. It was the first production of the opera which won the annual prize of the City of Rome this year, "Una Tragedia Fiorentina," by Mario Mariotti, book by Guido Zuffelato after Oscar Wilde's "Florentine Tragedy"; and also of the work adjudged second place, "Fedra," by Romano Romani, book by Alfredo Lenzi, after Sophocles, d'Annunzio and a lot of others.

This annual City of Rome prize, the most important musical prize in Italy, carries with it the production of the chosen work at the Costanzi. The commission of judges, of which the veteran conductor, Luigi Mancinelli is chairman, awarded, as I have mentioned, first prize to "Una Tragedia Fiorentina," which is in one act, and the "Fedra"

—also in one act—which took second place, only came to production because "Tragedia Fiorentina" was too short to fill out the evening. The interesting point is that the audience reversed the decision of the commission, their applause awarding first place to "Fedra" by a large majority; and both audience and commission were right, for from the musician's standpoint "Tragedia" was far the best, while from the audience's standpoint of immediate effectiveness as a stage spectacle, "Fedra" had the advantage.

Mario Mariotti, composer of "Tragedia," is a young Milanese. There is very little action and too much talk in the libretto which he has set to music, but he shows discriminating taste, considerable melodic invention, and a certain ability to characterize in music which promises well for the future when he shall have a better libretto.

In fact it is in this promise that he has the advantage of his rival composer, Romano Romani, a young man from Leghorn, for the latter in "Fedra" has written a little bit of everything he knows; and as he appears to know most everything modern already, there will hardly be anything

new for him to put into his later works. One moment there is a smack of R. S.; the next some reminiscences of R. W., and between whiles several echoes from Puccini's "Tosca" melodrama style, his worst one. In fact "Fedra" was a highly spiced hash to suit the queen's taste—if she likes pepper—with ingredients from everybody except the composer himself.

It was evident that the artists who took part had worked hard to do justice to the works of the young men and the productions were thoroughly adequate. In "Tragedia," Danise Giuseppe, the baritone, particularly distinguished himself as Simone and in "Fedra" the composer had the advantage of an ideal heroine in Rosa Raisa—the character, indeed, is only a sort of Italianized, or rather Grecianized, Salome. Mariotti directed his own work, very capably, too, while Vitale led the "Fedra." Both the operas were excellently received and the artists and composers repeatedly called before the curtain, though "Fedra" earned the greater enthusiasm.

BITTEN BY "MODERNISM."

It was interesting to notice how careful both the young composers had been to avoid writing anything which might be called a tune. Why? Heaven alone knows. They were writing operas—though careful, as well, to avoid that baneful word, "Tragedia" being a "tragic action" and "Fedra" a "tragic rhapsody"—and one moment's reflection would have shown them that all operas which have succeeded have had numerous tunes in them. Look at the real successes of recent years, in Italy the Puccini works, in France Charpentier's "Louise," in Germany "Hänsel und Gretel" and d'Albert's "Tiefland," the only two operas since Wagner



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which have taken a place there as real repertoire pieces. Do they lack tunes? On the contrary, they are full of them. And are they any the worse for that? On the contrary, much the better. Richard Strauss' operas never have and never will win a permanent place for themselves in the opera house, and Debussy's innocuous "Pelleas et Melisande" has practically entirely disappeared from the boards, even in its native land.

But the youths of today blush with shame if anybody catches them with anything resembling a tune? Why? Also warum? Pourquoi? Per ché? Until another young man arises who is not afraid to write tunes—good ones, which can be whistled and street organed and pianolaed—we shall not have another genuinely successful opera composer. The bite of modernism fatally blinds its victims to the real elements which always have and always will compose music, first rhythm and then melody. And you cannot build bricks without straw any better in 1915 than in bible times.

ANOTHER "FEDRA."

This "Fedra" of Romani's has nothing to do with that of Ildebrando di Parma, which was produced two weeks ago at Milan, except that the books for both were drawn from the same ancient tragedy. I made brief mention of Di Parma's "Fedra" in my last letter. Since then I have read several criticisms of it. It seems that, without copying Debussy, the composer attempted to produce the same kind of purely illustrative music, without melody or form, which characterizes the Frenchman's "Pelleas et Melisande." The idea was to give an entirely new direction to Italian operatic composition and the success does not seem to have been any greater than that of the Debussy work, while it lacked the advantage of being a novelty which the earlier opera enjoyed. The trouble with all these experiments is that their authors overlook the essential fact that opera, from its very nature, always has been and always must be an absolutely artificial thing, no matter how hard the good gentlemen work to bring it nearer to "nature," for there is no form of nature to which opera can approach.

Even Richard Wagner's "Nibelungen," wonderful as it is, reduces in cold blood to a sort of glorified form of Christmas pantomime, with its giants, dwarfs, and stage tricks by the dozen. The finest two operas, in the strictest sense of the word, are, and promise to continue to be for some considerable time, "Carmen" and "Aida," in each case a book of great and varied dramatic interest, with opportunities for the spectacular (which is always so necessary to operatic success), united to music of unfailing melodic freshness. The recipe is simple, messieurs les compositeurs. Who will follow it?

MASCAGNI AGAIN.

Because I never had happened to have an opportunity to do so before, I went to hear Mascagni's "L'Amico Fritz" at the Quirino, the composer conducting. The work, which never had any considerable success outside of Italy, has not worn well. One wonders that the composer of it and of the fresh and poignant melodies and dramatic intensity which characterize "Cavalleria Rusticana" are one and the same man. It was poorly done. A young lady made her debut as Suzel, and one wondered why the maestro had chosen so unsuitable a person for the principal role in his work. The rest of the company was also nothing noticeable. In fact it is hard to understand why a man of Mascagni's undoubted standing in the musical world of today associates himself with this second-class operatic enterprise, in a theatre which, though modern and comfortable far above the average of Italian theatres, is far too small for grand opera. The orchestra was again averagely mediocre, the scenery an improvement over that of "Dinorah," and the prompter had still omitted to buy himself a hood, continuing to officiate in full view of the audience.

Saturday evening—ye shades of the past!—Rossini's "Moses" was given an elaborate revival at the Quirino under Mascagni. I could not attend, having gone to the Costanzi to see the novelties, but shall visit "Moses" this evening just out of curiosity, to be able to give MUSICAL COURIER readers next week an account of an opera which it is safe betting most of them have never seen and never will see.

LAST SYMPHONICS.

Yesterday brought the last symphony concert of the season at the Augusteo, but the Easter Sunday weather was far too fine to justify going to a concert at four o'clock in the afternoon, for, as in Paris, the important symphonic concerts take place here on Sunday afternoons. The preceding Sunday there was an interesting program well played. First the solo cellist of the orchestra performed some solos and part of a concerto, with about the same style and ability as one expects from the average solo cellist of the average symphony orchestra all over the world—in other words, very well. The balance of the program was devoted to Strauss (Richard, by the way, not Johann or Eduard). First "Death and Transfiguration," then Salome's dance, and then the final scene from "Salome,"

with Gemma Bellincioni as soloist. This scene should never be done in concert or else the soloist should be omitted. She is absolutely unimportant as a concert figure, even when done as well as Bellincioni did her, seldom heard above the orchestra, and quite unnecessary, as the whole scene off the stage is complete with the orchestra alone.

But what a fine thing the "Death and Transfiguration" is, as the editor of the MUSICAL COURIER remarked once again editorially only a few weeks ago. And, now that we have got on farther, how comparatively simple it sounds, though on its arrival a few years ago it was regarded as the acme of the impossible. It, I think, with some of the songs, are those works of Richard Strauss which will linger on with us long after most of his other compositions have reached the oblivion to which some have already been consigned.

Molinari, the conductor, seems to have a special penchant for Strauss. His directing was really first-class, bringing out everything there is in the symphonic poem and in the "Salome" selections as well, and he was splendidly backed up by the orchestra, which sounded vastly better than in the preceding concert.

STILL SHAKING.

The heading of this paragraph refers both to Rome and myself, for this morning Rome woke me up at an unpleasantly early hour by indulging in another of her jolly little earthquakes. There was no damage except to my feelings, it being my first indulgence in amusements of this sort. Away to Naples tomorrow—which will kindly keep quiet—to hear the tag end of the opera season at the San Carlo.

H. O. Osgood.

John Prindle Scott Songs Heard at Recital.

The eleventh in a series of concerts devoted to works by American composers was given on Monday afternoon April 26, at the Wanamaker Auditorium, New York, on which occasion an exclusive program consisting of songs and one duet from the pen of John Prindle Scott were performed. The mere announcement that John Prindle Scott's songs would be presented attracted a large and appreciative audience. Mr. Scott, whose compositions are very melodious, has come to the forefront during the past few years owing to the fact that his songs are being sung by many celebrated singers all over the United States and Canada.

Mr. Scott had the assistance of Florence Anderson Otis, soprano; Orlo Bangs, tenor, and William Simmons, baritone, who delivered their respective numbers in delightful fashion.

The program was as follows:

- Recitative and air, The Voice in the Wilderness (Biblical). Orlo Bangs.
- I Know in Whom I Have Believed (Biblical). The Death Triumphant (Composer). William Simmons.
- Love Is a Riddle (Composer).
- The Dearest Place (Clare W. Flynn).
- The Wind's in the South (Composer). Florence Anderson Otis.
- A Sailor's Love Song (Composer).
- The Revelation (Composer).
- My Love Is Like the Red, Red Rose (Burns).
- The Secret (Composer). Orlo Bangs.
- I Sing of Mountains (Composer).
- My True Love Lies Asleep (Lizette W. Reese).
- John o' Dreams (Theodosia Garrison).
- The Ballad of Johnnie Sands (Composer).
- Old Bill Bluff (Composer). William Simmons.
- Duet, The Shadows of the Evening Hours (Adelaide Proctor). Orlo Bangs and William Simmons.

The composer was at the piano and received much applause.

Percy Grainger's Compositions are in Great Demand.

Percy Grainger's works are in great demand in London this season. At the last Queen's Hall Orchestra concert, two of Mr. Grainger's compositions were performed, "Irish Tune from County Derry" and "Shepherd's Hey." On April 27, May 8 and 29, three concerts of orchestral British music are to be given at Queen's Hall, London, on which occasion several of Mr. Grainger's works will be produced. Among the composers to be represented at the concert to be given by the London Symphony Orchestra, is Percy Grainger.

The London Choral Society, Arthur Fagge, conductor, announced a big concert at Queen's Hall, on April 28. This society is including Percy Grainger's choral work, "Father and Daughter." This was the fourth performance given in Queen's Hall in the last eighteen months.

The London Daily Chronicle of January 3, 1915, speaks as follows of Mr. Grainger's "Irish Tune from County Derry" and "Shepherd's Hey."

"Two of Mr. Percy Graingers' delightful little pieces, the 'Irish Tune from County Derry' and 'Shepherd's Hey.' The last, so fascinating and exhilarating, was greatly liked."

M. Jennette Loudon's Enthusiasm.

M. Jennette Loudon says she is often asked what the secret of her enthusiasm is. The Chicago pianist invariably laughs when this question is put to her, for she says she does not know, except that because of her intense interest in the many phases of her work, she is never bored. As a pianist she is an artist, as an ensemble player she has few equals, and she is a remarkable teacher of children and an appreciative student of composition, having worked out a scheme for making harmony interesting to children, and in so doing has found inspiration in her own writing.

After becoming acquainted with school work at Cornell College, Iowa; University School of Music at Ann Arbor, Mich., and as director of a large Southern school, Miss Loudon went to Chicago primarily to develop her talent for ensemble playing, as that seemed to be the real outlet for her expression along with her teaching. Incidentally she looked into the various methods of presenting work to the young, thinking of going back to school work again and to be of use to her graduate students, whom she found to her horror, going out to teach minus a knowledge of the modern system of teaching music to children.

In doing this Miss Loudon built up for herself a clientele for children's work, having experimented along this line until she is regarded as an authority in this phase of study. Although her assistants do the preparatory work, she insists on keeping for herself classes on Saturday mornings that she may start these young people right, as she thinks, with joy in the work, as well as excellent musicianship. When listening to her advanced teaching, one would think she knew only interpretation, and when seeing her in a rehearsal with the Beethoven Trio or participating in a concert such as any one of the three evenings of chamber music, with Carl Brueckner, cellist; Harry Weisbach, of the Chicago Symphony Orchestra, or as pianist of the Beethoven Trio, one might think that she knew nothing but piano playing. In addition to these, Miss Loudon is an unusually fine business woman. So she says it is the variety that keeps her enthusiastic. To her advanced students she can bring inspiration, for she has not stopped her practicing. To her younger students she can bring a larger vision, for she has gone the long way and so loves children that she can interest them to be little musicians.

Very soon Miss Loudon will present one of her advanced students, Margaret Weiland, who expects to make music her life work. Among her students are found not only players, but university students who find that she has the real practical psychology that gives to them a phase needed for their development, older women of education, who find in the knowledge of music a real joy; and the children who need careful direction.

Miss Loudon is a fine musician, she possesses a wide knowledge of people, and is interested in all life; outside of music she has a talent for drawing, which might have been her life work had she so chosen. Associated with Miss Loudon is John Palmer, who is as enthusiastic in his teaching of harmony as Miss Loudon is in her own line, and she feels that he has exactly the right idea in making the creative work of joy. In voice, Eda Ohrenstein is also full of enthusiasm, she being a rare teacher in fundamental vocal work. Miss Loudon has always had an ensemble class in her studios directed by one of the orchestra players. This year Harry Weisbach, concert master of the orchestra, has had an enthusiastic class of advanced pianists on Friday mornings, so that in whatever department one may visit, one feels the real musicianly atmosphere.

The summer school at 614 Fine Arts Building, Chicago, lasts until August 1, and all branches of study are to be taught under the personal supervision of Miss Loudon.

Forsyth Pupil Scores.

Among the most gifted pupils of W. O. Forsyth, the Toronto pedagogue and pianist, is Rosa Goldberg, who recently gave a concert in that city, and in a program of representative piano works scored an impressive success. She played Beethoven's sonata op. 27, No. 1, "Lorelei" (Liszt), "Habanera" (Moszkowski), a concert study by Liszt, "Serenade" (Campbell-Tipton), "Danse Langoureuse," op. 74, No. 3 (Cyril Scott), "Polichinelle" (Rachmaninoff), "Barcarolle," No. 5 (Rubinstein), "At the Spring" (Liszt), etude, op. 25, No. 7 (Chopin), "Spinning Song" (melody by Wagner) by Clarence Lucas, and "Rhapsody," No. 8 (Liszt).

The Toronto press was very enthusiastic in regard to Miss Goldberg's performances. In the Saturday Night one reads that the young artist's playing "contains many of the excellent features peculiar to the W. O. Forsyth teaching, a distinguished style, a free, large and beautiful elastic technic and reflective sympathetic and singularly poetic interpretations."

The Toronto Globe says that Miss Goldberg "brought distinction to herself and her master through the compelling significance of her playing." "In the Beethoven



Photo by Moffett, Chicago.
M. JENNETTE LOUDON.

sonata," says the Globe, "Miss Goldberg displayed admirable restraint and expressed properly the classical character of the work." The Liszt rhapsody was said by the same paper to have received "fascinating and brilliant treatment. Miss Goldberg's scale passages are delightfully purling and clear. Her style is free and buoyant and her energy and exuberance are consistent with the music."

Henry Pupils in Recital.

That Harold Henry is as successful a teacher as he is an artist was proven by the beautiful playing that was heard at the recital given by five of his pupils at Thurber Hall, Chicago, Ill., on Saturday afternoon, April 24. While each player showed a marked individuality, all revealed beauty of tone, elegance of phrasing, and technical knowledge and proficiency, that reminded one of the same qualities that are so conspicuous in the playing of their master. Agnes Lee Smith opened the program with an able performance of the Liszt arrangement of Bach's G minor fantasy. It was big and broad; tonally and musically effective. Of decided worth was Lenore Wood's playing of the difficult Beethoven sonata, op. 2, No. 1. In it she showed brilliancy, poise and a considerable ability to color her tone. The Mendelssohn "Hunting Song" discovered her to possess no little virtuosity. C. Bess Bennett played the first movement of the Schumann concerto in a big style. Technically and musically it was a beautiful performance. The same may be said of Clara Harsh's playing of the first movement of MacDowell's "Sonata Eroica," and Liszt's "Waldehrauschen," which if a trifle less robust, were none the less beautiful. In addition to a splendid technical equipment they proved Miss Harsh to possess a particularly nice sense for musical values.

Mrs. C. E. Buckley, a former pupil of Barth, of the Hochschule, Berlin, but for the past three years a pupil of Mr. Henry, whose assistant she now is, brought the program to a close with a brilliant performance of the last movement of Chopin's E minor concerto. She possesses a lovely limpid tone, great finger dexterity, a fine rhythmic sense, besides poise and finish. The orchestral parts were played on the second piano by Mr. Henry.

Australian Musical Congress.

The first Australian Musical Congress is to be held in Melbourne about the third week in July, says The Theatre Magazine of Sydney and Melbourne.

The objects of the congress are excellent. They include the bringing together and the fostering of a closer bond between the members of the profession throughout Australia, and the reading and discussion of papers appertaining to musical education and musical culture generally, and the performance of master works of the great composers by associated choirs and orchestras (special attention being given to compositions of composers resident in the Commonwealth).

The Orquesta Sinfonica of Madrid performed some new Spanish works, "Las Hilanderas," a tone-poem by Rogelio Villaz, "Hero and Leander," by F. de Lavina, symphony in A minor by F. Cates, and "Baile de Munecos," by Abelardo Bretón.

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Fanning and Turpin Win Warm Praise at Shreveport, La.

Concerning the concert recently given in Shreveport, La., by Cecil Fanning, baritone, and his accompanist, H. B. Turpin, a well known local musician of the Louisiana city writes in the Shreveport Times as follows:

"It is seldom that one has the opportunity to hear such singing as was done by Cecil Fanning, the popular baritone. . . . Mr Fanning has a flawless voice and lived up to all that had been said about him. He is the sort that sways an audience and literally holds it spellbound. His rich baritone voice, of exquisite timbre and exceptional training, was able to make any kind of display which taste would permit, but he employed it only to better express what he was doing. The result, of course, was a finer, more finished and much more appealing interpretation of the songs presented.

"The program opened with the prologue from 'Pagliacci,' given with much solidity and dignity and was intensely admiring. In this his voice was entirely adequate and beautiful, both in schooling and expression.

"The next group of songs, three Schuberts, a Schumann and a Haile, were sung in a refinedly perfect manner. The German diction was perfect, as if the artist was to the manner born. 'Wohin,' by Schubert, the second in the group, was particularly well given.

"Mr. Fanning's best work, perhaps, was in the two Loewe songs. The 'Edward,' with Loewe music, was one of the best examples of tragic power ever seen. It was splendidly conceived and grippingly vivid.

"In the group of folk songs, two French, one Irish and one English, there were delightful mannerisms of expression and gesture, with fine opportunities. They were given in a most charming manner, the 'Oh! No! John' being particularly happy.

"One of the gems of the program was 'The Sands of Dee,' by Frederic Clay, presented with beautiful sustained tones and in a rich, pure voice, full of tender color.

"The Fanning voice can express anything. At times it is soft and plaintive, then again loud and defiant, but

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always it glows with warmth of tone. The artist was most gracious throughout the evening and responded with lovely encores, one being an exquisite poem of his own, called 'A Bend in the Road.'

"Mr. Turpin, the sole teacher of Mr. Fanning, added much to the concert by his explanatory remarks. He also handled the accompaniments in a masterly manner. There are few accompanists who can compare with him, who, along with the singer, is so welcomed everywhere.

"After hearing Mr. Fanning, one can easily understand why he fills so many return engagements. . . . Shreveport to hear them another season."

Mrs. Judson Wells Unanimously Elected President of the New York Haarlem Philharmonic Society.

At the annual meeting of the Haarlem Philharmonic Society, which was held at the Waldorf-Astoria Hotel, New York, on Thursday, April 22, Mrs. Judson Wells was



Photo by Aimé Dupont, New York.
MRS. JUDSON WELLS,
President of the Haarlem Philharmonic Society.

unanimously elected president of that organization. Mrs. Wells, who has been closely connected with the society for a long time, received an ovation when her election was announced.

In addition to her work in connection with the Haarlem Philharmonic Society, Mrs. Wells is a prominent figure in many women's organizations and clubs. She is at present third vice president of the Eclectic Club, a trustee of the "Clio," and a charter member of the Athne. For many years past she has been president of the Silver Cross Day Nursery, wielding an influence widespread and beneficial. The Haarlem Philharmonic Society is to be congratulated.

Orpheus Club of Ridgewood, N. J., Gives Fine and Varied Program.

On Monday evening, April 19, the Orpheus Club, of Ridgewood, N. J., gave the second concert of its sixth season before a large and very appreciative audience. The club was assisted by Elizabeth Tudor, soprano, who sang "Chanson Provencale" (Dell' Acqua), "Depuis le Jour," from Charpentier's "Louise," and songs by Korsakow, Anthony Young, William Davies, LaForge, Sidney Dorlon Lowe, and Georg Henschel.

Under the skillful conducting of Wilbur A. Luyster, the club sang "Sword of Ferrara" (Frederick Field Bullard), "The Lamp in the West" (Horatio Parker), "The Musical Trust" (Henry Hadley), "Russian Boat Song," by Krehbiel; "The Cavalier's Song," by Reinald Werrenrath, who is perhaps better known as the possessor of a splendid baritone voice, than as a composer; "The Hunt Is Up" (Frank van der Stucken), "In the Night" (Ludwig Liebe), "Sunshine Thro' My Windows Beaming" (Edward Kremser), and closing with this last composer's "Hymn to the Madonna."

According to the Ridgewood Herald, "the singing of the club revealed great improvement in volume, quality and homogeneity of tone." It also declared "all is smooth, the crescendo and diminuendo effects are fine." This same paper further says that the work on this occasion was better than anything the club had previously done, which is not surprising, since Mr. Luyster is above all things a

"progressive" director and is ever striving to attain better effects with the various organizations with which he is connected.

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Again Mme. Schumann-Heink filled the complete capacity of the Shubert Theatre. The great contralto appeared Tuesday afternoon, April 20, in the last of the Fritschy series of concerts. She is a singer whose eternal youth and spontaneity are always in evidence. Four selections by Wagner opened the program and to many these afforded the fullest expression of Schumann-Heink's inimitable art. Yet others preferred, and with good reason, her marvelous interpretation of Schumann's song cycle "Frauenliebe und Leben." Seldom is it possible to enjoy such a wholesome sympathetic rendition of these beautiful songs. As usual, Mme. Schumann-Heink was ably accompanied by Katherine Hoffmann.

This closing concert of the series of nine in the Fritschy course has elicited from patrons a deep appreciation for the high standard and splendid quality of the entire series. Mr. and Mrs. Fritschy are receiving many and sincere congratulations for the past as well as orders for the new season.

GENEVE LICHTENWALTER.

Nicodé's "Gloria" was given at the Dresden Royal Opera Orchestra concert not long ago. Other works played recently by the organization were Schubert's B minor symphony, Schumann's C major symphony, Bruckner's Seventh symphony, Brahms' C minor symphony (conducted by the visiting Arthur Nikisch), etc.

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Photo by Bain News Service, New York.
ARTURO TOSCANINI.

Toscanini Snapshot.

This is a snapshot of Arturo Toscanini, taken aboard ship just before he sailed for Italy recently. The maestro's face shows the effects of his recent nervous breakdown.

Zuro Grand Opera Season in New York.

Louis Zuro, opened his season of grand opera at the People's Theatre, New York, on Monday evening, April 26, with Verdi's "Aida." The cast consisted of Miss Eversman in the title role, Mme. Niessen-Stone as Amneris, Mr. Ceccotti as Rhadames, Mr. Per Bettin as Amonasro, Signor Castillo conducted.

"Rigoletto" was performed on Tuesday evening, April 27, with Miss Hoffman as Gilda, Mr. Kittay (who was discovered by Pasquale Amato two years ago) as the Duke, and Mr. Dadone in the title role.

On Wednesday evening, April 28, a double bill was given, "Cavalleria Rusticana" and "Pagliacci" with Miss Eversman, Miss Hoffman, Messrs. Zenco, Ceccotti, Per Bettin, Everett and Macaluso in the casts.

"Giaconda" drew a large audience on Thursday evening, April 29, on which occasion Miss Eversman, Mme. Niessen-Stone, Messrs. Ceccotti, Per Bettin and Anzalone appeared.

A very large audience attended the production of "Trovatore" on Friday evening, April 30. The cast consisted of Miss Dillon, Mme. Niessen-Stone, Messrs. Zenco, Dedone and Everett.

"Rigoletto" was repeated on Saturday afternoon, May 1 with same cast as on Tuesday, April 27. "Aida" received a second representation on Saturday evening, May 1, with the same cast as on opening night, Monday, April 26.

Successful Symphony Season.

In the Erie (Pa.) Morning Dispatch of April 12 there appeared under the above caption in the editorial columns these three paragraphs, which are self-explanatory:

"The fourth and last of the concerts in the regular course of the Erie Symphony Orchestra was given yesterday afternoon. This means that the public of this city have on four Sunday afternoons this season enjoyed what few cities of its size have been able to have—the world's best music interpreted by a home organization of high rank.

"Erie may not now appreciate the work Franz Kohler is doing. We believe that it does, but if it does not, there will come a time when it will. It is a great deal for one man in a city far removed from the center of things artistic to gather about him the raw material of a music loving community and make it into an organization that can play anywhere and bring credit to itself, its director and to the city to which it belongs. Mr. Kohler has done this in so short a time that it seems incredible. It shows the master musician, but it shows more than that—a genius for discovering and bringing out musical talent. It would be difficult to tell of the men and women he had 'discovered,' trained, and given confidence in themselves to go forth and proclaim Erie's right to an important place in the world of music and culture.

"Musicians, whose experience gives them the right to be respected, say that Franz Kohler's accomplishment in the Symphony Orchestra, the size of the city considered, is one of the most remarkable achievements in present day music history. This reflects credit on Erie no less than on Mr. Kohler."

Lambert Murphy Praised in Boston.

Assisted by the Harvard Alumni Chorus and the Glee Club, the Apollo Club of Boston closed its forty-fourth season with a splendid concert. Lambert Murphy, tenor, who is a Harvard alumnus, was the soloist upon this occasion, his beautiful voice and consummate art winning for him the praise of all who heard him. Concerning his excellent work upon this occasion, three Boston papers spoke as follows:

"Mr. Murphy sang the air from 'Romeo and Juliet' with much taste. His voice has broadened and gained in power since he left this city, but it still preserves its fine and pure quality."—Boston Herald.

"Mr. Murphy sang Romeo's air of adoration to Juliet on the balcony from Gounod's opera, and a group of songs. His voice and style have now rounded to a fine and full maturity. He sings with beauty of tone, with excellent taste and with skill in interpretation."—Boston Globe.

"Mr. Murphy added much to the program by his artistry. He has a lyric tenor voice of beautiful quality and at the same time full and resonant when occasion demands. His higher notes have the true tenor characteristics, free, ringing and clear. His solos were very much enjoyed and appreciation was shown by vigorous and enthusiastic applause after each number."—Boston Daily Advertiser.

A Zoellner Quartet Appreciation.

The MUSICAL COURIER is in receipt of the following letter from the business manager of the Amphion Society of Sheridan, Wyo., a perusal of which will show that music lovers there hear the very best. The excellent ensemble and solo work of the Zoellner Quartet evidently have made

a strong appeal to the musically inclined inhabitants of that city:

Sheridan, Wyoming, April 24, 1915.

To the Musical Courier, New York:

No more artistic recital has ever been heard here than that given by the Zoellner String Quartet on April 7, as the closing number in the Amphion Society series. Following such artists as Maud Powell, Rudolph Ganz and Cecil Fanning, the Quartet met with unanimous approval and brought the series to a fitting close. No more perfect ensemble playing can be imagined, and the work of this sympathetic band of artists met with the appreciation it so truly deserves.

Respectfully,
(Signed) T. C. DIERS,
Business Manager, Amphion Society.

Florence Larrabee with Boston Symphony Orchestra.

Florence Larrabee, who won such a brilliant success as piano soloist at the Richmond (Va.) Spring Festival last month, has been engaged as soloist with the Boston Symphony Orchestra for June 17, when she will play Liszt's Hungarian fantasy for piano and orchestra. The engagement is notable as marking the first occasion that the famous organization has engaged a piano soloist for its summer season of "Pop" concerts in Boston.

Mary Carson with Aborn Opera Company.

Mary Carson, who had previously sung the same rôle, a number of times with the Century Opera Company, sang Gretel in Humperdinck's opera, "Hansel and Gretel," at the Academy of Music, Brooklyn, April 27. Her winsome appearance, clear and flexible voice, and charming manner generally, led to hearty appreciation by the large audience. Miss Carson's further appearances as principal in this company will be awaited with interest.

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structive excellence, its poetic conception, its cohesion, its appeal to the senses and its idiomatic expression.

One may readily admit that New England is not all of America, but it is truly American in its history and in the character of those men and women who struggled in the pioneer days for the establishment of life, culture and happiness on the new continent. The Puritan spirit, the ruggedness of the lives of those early settlers, their religion and their conquest over conditions that tried the souls of men are so typical of the new continent that their ideals and their spirit have found their way into all parts of the country as the descendants of these first Pilgrims moved forward to new and more western settlements.

This is what Kelley has sought to portray in his "New England" symphony, not by any slavish adherence to detailed painting, but by a broader record of impressions and aspirations. In thematic material the work is rich, and yet its unity is exceedingly well preserved by a recurrent use of the underlying motives upon which the composition rests. Chief among these is a theme which represents the New Englander's conception of duty—rugged, firm, vigorous and noble, and a second theme expressive of the joy of living, though this enjoyment of life is bought at the cost of much suffering, many trials, deep sorrows and earnest striving. These two themes form the basis of the first movement, but they appear a number of times in the subsequent movements, and, with a splendid change of the Duty theme to the major key in the final movement, indicate that the joy of life is achieved by the fervent pursuit of duty.

The second movement, which is in the nature of an improvisation, is founded on bird themes. The bird calls are stated in a sort of introduction and then are employed as musical themes. The scoring in this movement is most striking, with charming effects, with a variety of color and daintiness and with such a command of the orchestral resources as to bespeak the composer's intimate knowledge of the apparatus of the modern orchestra and his full appreciation of Berlioz. The movement makes the most direct appeal to the senses of the four, and will therefore be the most popular. The very austerity of the joy of life theme in the first movement is characteristic of the New Englanders' idea of pleasure, for they took these things very seriously. In the woods and hills they found their sweetest pleasure, for nature spoke to them with great meaning, and the singing of the birds was the finest music to their ears. The joy of life theme, woven in with the bird music, indicates this.

The third movement reflects deeply their religious feelings. Here the composer has used a fine hymn, "Why Do We Mourn Departed Friends," composed by Timothy Swan

in 1757. The tune is a noble one, rich both harmonically and rhythmically. After its statement it is given in variations. In their religion were bound up the sorrows, the pleasures and the daily struggles of this people. The five variations reflect these various moods, from the grave to the gay—as in the third variation—and including the combat with foes, as the fourth variation in the sharpness of its figures attests.

The final movement is again strong and rugged. Work is to be done and difficulties overcome. The menace of the Indians is suggested by a chant and a warlike dance, the happiness in religious devotion is suggested in a return of the hymn, beautifully scored for strings and harp with the roll of the tympani as the bass, and the final triumph of duty in the glorious statement of that theme mounting to an aspiring climax.

Throughout the work is one of sincerity, extremely fine in workmanship, musical beauty and lofty inspiration. The composer has earnestly sought to portray the spirit of New England, and has succeeded in doing so most effectively and most impressively. It is American music in the highest sense of that expression, the most important contribution that has yet been heard here.

Dr. Kunwald, who evidently regarded the symphony with great affection and sincere appreciation, gave it a magnificent reading, as if it were a genuine labor of love, and the orchestra played it in a manner that must have realized the fondest anticipations of the composer. Mr. Kelley was called to the platform at the conclusion of the symphony, most enthusiastically and spontaneously applauded and fittingly remembered with a great laurel wreath.

A Rare Mahler Picture.

The accompanying snapshot was taken by Mrs. Gustav Mahler on board the Kaiser Wilhelm II in October, 1909, when the conductor was on his way to New York. The picture has not been reproduced heretofore. The persons in the group are, on the reader's left, Theodore Spiering,



A RARE MAHLER PICTURE.

the violinist, Gustav Mahler's little girl (barely distinguishable between the two men) and Gustav Mahler himself. As few pictures of the late conductor exist, this one is of especial interest.

Miltonella Beardsley at Ohio Women's Society.

Miltonella Beardsley, the pianist, appeared as soloist at the National Society of Ohio Women gathering, Hotel McAlpin, New York, April 26, playing the romance and rondo from Chopin's E minor concerto, Dorothy Leach at the second piano. An earlier number on the same program was the Litoff scherzo in D minor, in which they also collaborated. Hallett Gilberie accompanied his own songs, sung by Mme. McLewee and Harold S. Fowler, and the others sharing in the program were Genevieve Brady, soprano, and William C. Cummings, speaker.

The chief recent musical event at Madrid was the inauguration of the Sociedad Nacional de Musica, under the Presidency of D. Miguel Salvador. The object of the society is analogous to that of the French Société Nationale. At its first concert a quintet by Joaquín Turina was played by the composer at the piano and the Cuarteto Español. Several songs by Manuel de Falla were sung by Mlle. Revillo, and Bach's concerto in D minor for three pianos was interpreted by Messrs. Turina, Falla, and Salvador, the string orchestra being conducted by Perez Casas.

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Minneapolis, Minn., April 19, 1915.

Once a year, near the end of the musical season, the Thursday Musical Club "breaks loose," as it were, and has a good time. These frolics have always been given behind closed doors, but this year the Executive Board decided to rent the Schubert Theatre and give the Frolic for the benefit of a Musical Settlement School. A program of ten numbers was presented on the afternoon of April 14 under the skillful stage management of Mrs. Carlo Fischer. For an amateur performance it was a tremendous success, there being neither hitches nor misses, every act going with a finish and abandon that won frantic applause from the audience which filled every seat of the large theatre and even the standing room space. The first number comprised a clever means on the part of the club to thank its advertisers, who make it possible for the organization to print a bi-monthly fourteen page magazine called the Clarion. Slides were thrown on the screen of all these firms and each received encomiums on their business. The next number comprised a "symphony" orchestra of thirty-five players, who played a symphony in "B sharp after Beethoven." The players appeared in dress suit coats and white duck skirts so as to be "neutral," and they filed onto the stage like the Minneapolis Symphony Orchestra men, imitating the latter in clever fashion. Ruth Anderson directed as she thinks (?) Mr. Oberhoffer does, and Jennie Sedgewick gave an amusing imitation of Richard Czerwonky, concertmaster of the Minneapolis Orchestra. The movements of symphony were "allegro jollico al fresco," "sentimentissima" and "allegro frenetico."

An original skit by Mrs. Agnes Fryberger, entitled "Musical Depreciation" was well given by her. "Opera in English" was given by Edna Hall, an all star chorus and a pony chorus (the largest women in the club) and a solo dancer. Martha Cook and Agnes Kinnard gave a very funny sketch of two sales girls at a music counter, their slang, gum and other accessories being true to life.

The "Apollo-narus" club was a clever take off on the men's Apollo Club. The singers were attired in men's dress coats and black skirts and were ably directed by Nellie Hope (in dress suit) who imitated Hal Woodruff (Roughwood was the programmed name) and two contralto soloists sang songs with hummed accompaniment. A bit of realism was given by Mary Allen who walked and played like Rhys-Herbert.

"Spooks in Shadowville" was finely staged and much enjoyed. "The Convention of Papas" was a fetching bit of satire, written by Val Sherman and acted by sixteen prominent club members. This meeting was called to order to protest against the many meetings of the club and the scandalous way the poor men were treated by their wives. Each woman represented her husband and the whole was witty—especially as each one had to do something to gain membership—one sang, another thought she could play—one member gave a fancy bit of shooting, Wilma A. Gilman hitting the bulls-eye ten out of fourteen shots. Scour Gilman, the collie dog, made a great hit in this act.

The only serious number on the program was a part of an act of "Carmen" given by Fannie Powlasky, a most talented pupil of Nettie Snyder, of St. Paul, and Edmund Krauss. These singers were ably accompanied by Giuseppe Fabrinini, who was called upon at the eleventh hour when the regular accompanist was called out of the city.

A "Porcelain Fantasy" was given by eight young ladies dressed like dolls, who did a lovely little minuet. The most fetching number was a sketch given by Dr. Caryl B. Storrs, music critic of the Tribune, who gave a "Spoken Song" accompanied by Carlo Fischer, cellist, as Elsa Ruegger, and James Bliss as Bertha Marron. The music for "The Yarn of the Nancy Bell" by Sir W. S. Gilbert was especially composed by Mr. Bliss and no funnier burlesque could possibly be conceived. Dr. Storrs, in feminine attire, was funny to look at and still funnier to listen to—as he gave verbal explanations of the different themes and whether or not they were "contrapuntal." It was a satire on his own criticisms that was a "scream." The audience fairly went wild over every number and the committee reports net proceeds of \$500.

Mrs. C. H. Simons had charge of the ticket sale, Mrs. A. Sanders sold the boxes and Ruth Anderson directed the theatre orchestra. The acts were all costumed by the Minneapolis Costume Company.

The last regular meeting of the Thursday Musical was held at the First Baptist Church on April 9. A program of concerted music was given and it was most interesting. The Apollo Male Quartet, of St. Paul, sang two groups of songs, the Thursday Musical Chorus appeared, Mrs. James

Bliss played two Arensky piano solos and Mr. and Mrs. Bliss gave the MacDowell concerto in A minor, Mr. Bliss playing the orchestra parts.

The Associate Section of the Thursday Musical will give its annual banquet at the Leamington Hotel on April 22.

PHILHARMONIC CLUB PERFORMS "RUTH."

The different musical clubs of the city are bringing their seasons to a close. The final appearance of the Minneapolis Symphony Orchestra was made as the accompanying body for the Philharmonic Club in a fine rendition of George Schumann's "Ruth" at the Auditorium. Each year this club shows progress in the way of finish, phrasing and tone balance. This intensely dramatic work is very difficult and the Philharmonic Club sang it in a musical and satisfying manner. J. Austin Williams is the director for the club rehearsals and Emil Oberhoffer conducts the final performance. This is the second time the Philharmonic Club has given "Ruth," the first being on Easter Sunday, 1914. The club is to be congratulated for the finish noted at this second appearance. The orchestra was in fine form and the soloists who were as follows, were in excellent voice: Marie Sundelius, the Boston soprano; Alma Beck, contralto; Albert Lindquist, tenor; Marion Green, baritone, and Vincent McGregor, bass. These soloists are accompanying the Minneapolis Symphony Orchestra on its present spring trip.

APOLLO CLUB'S FINAL CONCERT.

The final appearance of the Apollo Club was made at the Auditorium on April 13. This excellent male chorus under the skillful direction of H. S. Woodruff gave an exacting program of interesting songs. William Hammond's "The Liberty Bell," "The Music of the Sea," by Mosenthal, Schubert's "Serenade," and "Cavalry Song," by Ganes, constituted the first part of the program; each number was so well given that deserved applause was the result. Parry's "Huntsman Song," "The Cossack," by Moniuszka, and "Idylle Mongolienne," by Stevenson, concluded the club numbers, all of which were ably accompanied by Oscar Grosskoff, organist, and Dr. Rhys-Herbert at the piano.

The soloist of the evening was Margaret Keyes, whose unusually sweet, warm and expressive contralto voice filled the audience with enthusiasm. She sang a long program and was most gracious and generous in adding as many encore numbers as the audience demanded. She was well accompanied by Mr. Woodruff, the director.

NORTHWESTERN CONSERVATORY NOTES.

One of the important events of the past week was the piano recital given by advanced pupils of Karen Westvig, on Wednesday evening. Blanche MacNees and Mabel Bacon, of the Voice Department, assisted with groups of songs. On Saturday morning at the regular faculty hour, John Beck, of the Piano Department, gave a lecture-recital on "Mozart for the Student, Pianist and Music Lovers." Mr. Beck played two Mozart compositions, with Roy Schwiager at the second piano, also a composition by Mr. Schwiager.

The faculty and students of the conservatory were guests at Stanley Hall on Wednesday morning to hear the lecture on "Italian Art," by Mary Nixon, principal of a girls' school in Florence, Italy. Miss Nixon will give a series of these lectures at Stanley Hall for the teachers and students of Stanley and the conservatory.

The Conservatory Extension Department sent Earl van Dusen, of the Expression Department, to read at Hastings, April 7; at Bloomington, April 9; Central High School, Wednesday afternoon, and at South High School on Wednesday evening. Carl Nelson, also of the Expression Department, read at Aurelia, Iowa, on April 6. Effie Nordgarden read at the Lyndale Congregational Church and at the Yeoman Lodge. Lily Kingstedt, pupil of Miss Alexander, played Wednesday afternoon at Madison School, the occasion being the dedication of the new piano.

Blanche Leigh, Public School Music, 1914, visited the school on her way back to her school in Stevens Point, Wisconsin, after her Easter vacation spent at her home in Lakefield, Minn. Alice Witzig has returned after a two months' stay at her home, Black River Falls, Wisconsin.

At the Student Hour last Wednesday, the following pupils took part on the program: Lena Levine, pupil of Mr. Beck; Ellen Garrison, Ollie Coil and Ruth Knatvold, pupils of Mr. Fullerton; Frances Frankson, pupil of Miss Alexander; Eleanor Froberg and Magdalene Solberg, pupils of Mr. Patterson; Flossie Hopper, pupil of Mr. Schwiager; Grace Everett, pupil of Mr. Krieger.

Many of the teachers and students of the conservatory attended the Thursday Musical "Frolic" held at the Schubert Theatre on Wednesday afternoon, some taking part in the performance.

The Conservatory Club members held a special meeting after the recital on Wednesday, to discuss plans for a large reception and party for the near future. The date and definite arrangements will be announced later.

On account of the increase in the enrollment for the summer months, the conservatory office force has been

enlarged by the addition of Laura Schlegel, and of Vie Crabill, of Mount Pleasant, Iowa.

Ada Hamilton, graduate of the Piano Department, has opened a private studio in South Minneapolis, where she already has a large class. Mrs. Pratt, a former pupil of the Expression Department, and Mrs. Phillips, of this year's Voice Department, also share Miss Hamilton's studio in the Argyle Building.

Mr. Pepinsky, head of the Violin Department, having closed some of his classes in the Midway schools, is devoting more time to his work at the conservatory and planning some special features for the summer term.

The Manuscript Committee of the College Women's Club, which has met at the conservatory with its chairman, Miss Holbrook, the dean, throughout the year, provided the program for the yearly banquet of the club at the Leamington Hotel on Saturday. The program consisted of MSS. chosen from those sent this year to the committee for criticism by members of the club and others. Those selected for the program were a one-act play, several prose sketches and two groups of verse.

Leone Putney, who graduates this year from the teachers' course in expression, and Effie Nordgarden, 1912 graduate of the Dramatic School, are to coach the play to be given by the Preparatory Department of Stanley Hall during the commencement weeks.

The seniors of the conservatory have been invited to participate in the May fete to be given on the lawn at Stanley Hall. This event is always the most picturesque of the programs of final events at Stanley. This year it is to be given even greater attention in honor of the twenty-fifth anniversary of the institution. Mrs. Leslie Hall Pinney, Olive Brown and Mrs. John Seaman Garns have the pageant in charge. The rehearsals are to begin this week.

The most successful entertainment ever given by the conservatory Children's Department took place on Friday evening. The program consisted of a one-act play, and piano and violin numbers by the children of the school. The faculty trio—Harriet Gogle, piano; Minnie Ledbetter, violin; J. Grant Dent, cello, assisted. The proceeds of the entertainment are to be devoted to parties to be enjoyed by the children during the spring weeks. The first is to be given at Minnehaha Falls next Saturday.

MINNEAPOLIS NOTES.

Margery Greenwood, soprano, pupil of Kathleen Hart Bibb; Mamie Skuse, pianist, pupil of Elsa Jache, gave a recital at the Leamington Hotel, April 22.

The Brahms "Requiem" was so well performed at the Westminster Church recently, that there was a unanimous request made for its repetition, so it was again given on April 18 with a chorus of twenty-three voices. Alma Johnson-Porteous, alto; Clara Williams, soprano, with Harry Phillips, baritone and director, presented this rarely performed work in a most praiseworthy manner.

RUTH ANDERSON.

Elsa Fischer Pleases Critical Audience.

Elsa Fischer, the Elsa-Fischer String Quartet, and Benjamin Lambord gave a soiree of chamber music for the Modern Music Society on Tuesday evening, April 27, at the Chatsworth, New York. The Elsa Fischer String Quartet, as usual, gave a dignified and finished performance of Edward Herman's quartet in F major, op. 32, and Kopylow's quartet in G major, op. 15. Max Reger's suite in A major, for violin and piano, op. 103a, played by Elsa Fischer and Benjamin Lambord, was warmly received. Despite the inclement weather a large and fashionable audience attended, whose interest was manifest throughout the entire evening.

The program was as follows: Quartet in F major, for two violins, viola and cello, op. 32, Edward Hermann; suite in A minor for violin and piano, op. 103a, Max Reger; quartet in G major, for two violins, viola and cello, op. 15, A. Kopylow.

Cecil Fanning Delights Shreveport Audience.

Shreveport, La., April 23, 1915.

On the evening of April 9, Cecil Fanning made his first appearance before a Shreveport audience at the Grand Opera House. The program was beautifully chosen and splendidly presented. Cecil Fanning never disappoints, and his flawless voice was equal to all the demands made upon it. The singer was most graciously received and responded to repeated encores throughout the evening. H. B. Turpin at the piano gave splendid support and added much to the artistic success of the evening. After hearing Cecil Fanning, one can easily understand why he fills so many return engagements, and Shreveport hopes to have him back every season.

Albert Schott Conquers Cincinnati.

At a concert arranged by the prominent Germans of Cincinnati for the benefit of the war sufferers in the Fatherland, Albert Schott, the tenor, scored a tremendous success, being compelled to sing several encores in order to still the applause, which is reported to have been of the hurricane order. So great was the impression made by the ringing voice and musical style of the singer that he was urged on every side to give an early recital in Cincinnati. The Bavarian Maennerchor of that city has expressed its intention of making Albert Schott an honorary member.

Mr. Schott had many European engagements for this season but was obliged to cancel them on account of the war. He will spend the coming winter in America, touring under the management of M. H. Hanson.

Attached are two of the several press notices of the recent Schott appearance in Cincinnati:

"Mr. Albert Schott sang the 'Narrative' from 'Lohengrin' and 'Paradiso' aria from 'L'Africaine' in a manner that denoted the very great artist. He combines a brilliant vocal equipment with careful schooling, noble delivery, and deep feeling, qualities without which no vocalist may hope to reach the top rung on the ladder of success. The audience rewarded the singer with resounding applause."—Freie Press, April 24, 1915.

"Albert Schott vouchsafed the audience a truly splendid treat. His manly appearance and the compelling might of his voice were a delight in themselves 'Lohengrin's Narrative' was a wonderful performance of a dramatic-heroic tenor, and on every side was heard the wish to hear the artist in grand opera. His voice is clear and sympathetic in all its registers. He proved that he is also an excellent Lieder singer, with his encore, Wolf's 'Der Tambour.' In the 'Paridiso' aria, again the melting quality of his organ prevailed triumphantly. The demonstrative applause was appeased only when the singer prepared to add another encore for which he chose Brahms' 'Sandmännchen.' What a contrast between the 'Narrative' and this Brahms song, delivered with the most delicate pianissimo. Albert Schott has sung himself quickly into the hearts of Cincinnatians, and we would dearly love to hear him again. The Bavarian Maennerchor intends to make Albert Schott an honorary member."—Volksblatt, April 24, 1915.

Roderick White to Spend Summer at Santa Barbara, Cal.



Roderick White, the violinist, left for California last week. He will locate in Santa Barbara for the summer, and is preparing the repertoire for his American tour, which will begin in October under the management of Charles L. Wagner, of New York.

Howard Wells Is Busy.

Howard Wells' book "Ears, Brain and Fingers" is meeting with great success. It has already had a large sale, and has been highly indorsed by Katharine Goodson, Arthur Foote, Eleanor Spencer, George Hamlin, Julia Lois Caruthers and Arthur Shattuck. Mr. Wells reports a very successful teaching season. In addition to his long established Chicago following, he has a large clientele of pupils who came in each week from Milwaukee, Grand Rapids, Mich.; Terre Haute, Ind.; Rockford and Elgin, Ill. Mr. Wells will not bring out any of the pupils of his present class until next season. Several of the members of his interpretation class, however, have made public appearances recently: Gladys Young, before the Iowa State Normal School; Ira Hamilton, at Nicholas Senn Hall, where he is director of the music department; Cora Wester before the Rockford Mendelssohn Club; Helena Proudfoot, at the Chicago Beach Hotel; Vera Plummer in concert at Elgin. Ralph Roth has been engaged for a summer Chautauqua tour, and Ivy Berry has just returned from a concert trip in the Northwest.

Mr. Wells will keep his studio open until August 1.

Martucci Studios to Remain Open All Summer.

Owing to the numerous requests for lessons during the summer, Paolo Martucci, the pianist and pedagogue, has decided to remain in this country during the summer and to teach during the interval. This announcement will, without doubt, be hailed with delight by those who are desirous of improving their leisure time during the summer months with profitable study under so able a teacher.

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Fannie Bloomfield Zeisler's Boston Criticisms.

Fannie Bloomfield Zeisler, one of the great pianists of whom America has reason to be proud, and who was called by Leschetizky, in her student days, "my electric wonder," gave a recital before a very enthusiastic audience of good size. Her program included the Beethoven "Appassionata" sonata, and other compositions by Schubert, Mendelssohn, Weber and Chopin—a program decidedly romantic in its general character, and interpreted in that vein. Mme. Zeisler's musicianship, her splendid technical equipment, the virility and yet the womanly refinement of her art, need no extended description at this time.—Boston Post, February 19, 1915.

Fannie Bloomfield Zeisler's piano recital . . . was one of the most artistic events of the current musical season.

It would be no special compliment to Mrs. Zeisler to say that she plays the piano like a man. She plays it better than all but a few men who have been heard in this city in the last quarter of a century, and it is a question whether she has any equal among the women pianists, now that Carroño's sun is setting. Mrs. Zeisler's art is today at its zenith. It has grace, strength, fire, and, above all, a poetic cast that lends rare merit to her interpretations. . . . The audience was grateful for the fine pleasures dispensed by this poetess of tone.—Boston Journal.

Mme. Zeisler had not played here for a long time, much to the regret of her admirers. The years pass quickly, but time has not quenched her flame. It is not necessary to quote Mr. Huneker's characterization of her. It is familiar to all and holds good today.

The program was an agreeable change from the conventional and eccentric ones that have been put before us this season. There was no thunderous disarrangement of one of Bach's organ pieces; there was not a formidable row of sonatas without relief; there was no choice of composers whose names all begin with an "A" or a "B" or a "C." It was a delightful idea to open the concert with Beethoven's little minuet; it put the hearer in a receptive mood instead of encouraging him to make a hasty retreat; and it at once revealed a pianist with a charming touch and poetic fancy. The pieces by Schubert were welcome. The chosen "Songs Without Words," which are too often underrated as other works of Mendelssohn, "Elijah" for instance, are overrated, brought up pleasant memories, the first of Gertrude Hoffmann and other nude children of nature bounding and leaping over the stage. And then there was an admirable performance of Weber's "Invitation to the Dance," a performance in the chivalric manner of Weber. There was also the joy of hearing the "Invitation" interrupted by applause. And this in Boston, the "center of musical culture"! In the event adoration of Debussy perhaps Weber is forgotten.

The characteristics of Mme. Zeisler's playing are unchanged. That she could still be tempestuous and tumultuous, even without consideration of the size of the hall, was shown by her reading of Beethoven's sonata, which for once was passionate and did not belie its name. But with what verve and gusto she played the allegro movements! Her mechanism is as polished and brilliant as ever, but the polish has warmth and the brilliance is not metallic. Her sense of rhythm is still marked. She is a mistress of tonal gradations, dynamic contrasts that are significant and romantic. There was at times as of old a curious and tantalizing succession of passages now played with a certain imposing inflexibility and now with ravishing temporal freedom. All in all a concert to be enjoyed and remembered without the labor of analysis, criticism and hyper-criticism on the part of the hearer.—Boston Herald.

Fannie Bloomfield Zeisler, not heard in Boston in recent seasons, returned for a recital of music from Beethoven, Schubert, Mendelssohn and Chopin, in which she showed that the fires of impassioned feeling still burn within her, and speak eloquently through a technique as brilliant now as a dozen years ago.

Fannie Zeisler played a minuet (G major) and a sonata by Beethoven, which traversed a wide range of feeling. There are qualities in Mme. Zeisler's playing that make it like that of no woman since Mme. Carroño in her late prime, a sense of rhythm, majestic, imperious, yet plastic and spontaneous in its gradations; an emotional fire that vitalizes repose even as it intensifies passion. She played the minuet with a fine sense of its formal elegance, its courtly grace, as a dance written for the pleasure of those of patrician minds and gentle birth.

The "Appassionata" sonata was played as no pianist, man or woman, has played it here in recent years. It was developed as a miniature drama. The full force of the tragedy did not sweep the pianist precipitately before it, nor did it move her to take on the manner of melodrama. Possibly it may be said that Mme. Zeisler abuses the dynamic bounds of the piano. She herself partly lowered the lid of the instrument after the sonata, an observation upon the fine acoustics of the hall which other pianists with a large tone, but with less musical sense, might do well to follow.

It is true Mme. Zeisler's tone at times was voluminous in certain accented chords, crashing, blinding in its force. But here lies the marvel. Not many men, and no other woman now heard, have developed the flexibility, the suppleness of muscle together with their finely strung tension to produce tone of such size without harshness. The sheer dramatic force of these climaxes, tempestuous and sweeping, would have warranted certain excess for emotional purposes, but the charge of pounding cannot be made. It was a nobly impassioned performance; noble in its song of serious and tragic beauty, there was the calm majesty as of resignation in the slow movement, and how impressive the dying clangor of the chord in the pedal that preceded it.

The more dominant personality of Beethoven gave way to Schubert gracefully. There was an improvisational charm in the Moment Musical, a vaporous lightness in the minuetto, Mendelssohn's "Spring Song" bloomed as some fresh flower, fragrant and unbacked. Weber's "Invitation to the Dance" was more agreeable in the orchestra when Mr. Weingartner, who now parodies national songs, sets the themes off one against another. There was a final group of Chopin. The audience was a large one and ardent in its praise.—Boston Globe.

The years are kind to Mrs. Bloomfield Zeisler. They have merely and gracefully matured her aspect and left undiminished her technical and temperamental qualities as a pianist. Indeed, so far as they have touched upon her spirit at all they have ripened it and her playing yesterday afternoon was still full and alive with the individuality that differentiates her from every other pianist that comes to our concerts. The most orthodox and exacting may not dispute her technical virtues. She commands an exceeding amplitude and power of tone that is harsh only when for an instant her emotional response to the music deliberately makes it so. She commands now the softer, the lighter and even the whispered voice of the piano. Between, her tone is unfailingly elastic and shrewdly controlled in its force and sensitively and expertly shaded in its coloring. She

is mistress of the resources of her pedals; she has plumbed the whole range of the dynamics of her instrument. She can summon it to eloquent and proclaiming declamation; she can sustain and modulate it through instrumental song; she can whirl it through swift runs and tumbling arpeggios; she can make it scintillate with ornament and arabesque and she can hush it to the voice of echoed melody or gentle musing. The range and the elasticity of her playing on its technical side remains its unfailing distinction. Even now her technical accomplishment is not routine to her. Zest for it enkindles her; yet not for a moment does she forego her clear and supple control of it.

Range and elasticity, again, distinguish Mrs. Zeisler in her response to her music and her imparting of both to her hearers. She happened to begin her concert with a little minuet of Beethoven. She played it with tranquil clearness and crispness, with finely clear and communicating sense of the gentle brightness of its melody and the gentle beat of its rhythms. She was wholly serene and suave with the music. Its manner as well as its matter pervaded her tones. A little later in the concert she wove gossamer-like Schubert's intertwining web of melody and rhythm in the "Moment Musical" that is clear to many dancers. They might have envied the pianist her lightness of touch and her softness of line. Further on, Mrs. Zeisler revived, as it seemed, two of Mendelssohn's "Songs Without Words." She led the melody of one lightly and rhythmically through her streaming and iridescent tone; she kept the other moving in swift and undulating phrases to rhythms that never lost their quick, clear beat and with accent that now and then struck bright fire. She revived, too—as again it seemed—Weber's "Invitation to the Dance," beginning in clear and warm sonorities, artfully leading the suggestion of the dance into the full expansion of it, sustaining it yet diversifying it with as artful play with pace and rhythm; giving it its romantic glamor and its ardent voice, touching in the Weberian flourishes and then at the end vaporizing it like vision away.

Just understanding, warmer imagination or clearer sense of style with all this music it would have been hard to ask and within all three and animating them was Mrs. Zeisler's ardor of feeling and accomplishment. As just and warm were her technical means, and everywhere was the pervading elasticity of mind, spirit and executive ability that is her essential distinction among pianists, even beyond the fire of temperament and the passion of proclamation that she can summon when the music bids. Twice, in particular, her program gave her such opportunity—in the high emotional energy of Chopin's scherzo in B flat minor and in Beethoven's "Sonata Appassionata." She chose to end her program with five pieces from Chopin: two studies that swept by the hearer's ears on the winds of an impetuous and rhapsodic virtuosity; a waltz that undulated with adroit play with pace and rhythm as in an idealizing rubato; and the ballad in F minor that ran its course in moody and broken song, clanging with fitful energy and dark with melancholy tonal coloring. She ended with the scherzo and filled the music with a passion of proclamation and a power of emotion set free such as scarcely a pianist since Mr. Paderewski last played it has evoked from the music. Out of all its voice in melody, rhythm, progression and transition beat its energy and glow of emotion. So also, in its kind she played the "Sonata Appassionata." Pianist and piano rang with its tumult of mood and its abrupt ardors of emphasis, contrast and transition, or else they passed nobly into its moments of grave and deep song or of hushed resignation. The beginning was in wild and feverish tumult, as though Mrs. Zeisler were multiplying the fitful passion of the music; the song midway unfolded large, warm and deep; she drove forward the final measures of the end and then hushed them in their own exhaustion. The years have heated rather than cooled her.—H. T. P., Boston Evening Transcript, February 19, 1915. (Advertisement.)

Noted Artists to Be Heard.

Geraldine Farrar, Mr. and Mrs. Ossip Gabrilowitsch, Francis Rogers, with Isidore Luckstone at the piano, will be heard at a concert to be given in aid of the Girls' Protective League and Employment Exchange, at the Ritz-Carlton Hotel, New York, on Tuesday, May 11, at 3:30 o'clock.

The program is as follows:

Vittoria	Carissimi
Bois Epais	Lulli
Ein Ton	Cornelius
O liebliche Wangen!	Brahms
Mr. Rogers.	
Botschaft	Brahms
Dort in den Weiden	Brahms
Wiegenlied	Brahms
Der Schmied	Brahms
Gipsy	Brahms
Mrs. Gabrilowitsch.	
Song without Words	Mendelssohn
If I Were a Bird	Henselt
Gavotte	Bach-Saint-Saens
Mr. Gabrilowitsch.	
Sternlein	Moussorgsky
Sylvain	Sinding
Das Immchen	Franz
Ein Traum	Grieg
Miss Farrar.	
Since First We Met	Rubinstein
The Fairy Pipers	Brewer
Border Ballad (Scott)	Cowen
Mr. Rogers.	
Morning Hymn	Henschel
Song of the Shepherd Lehl	Rimsky-Korsakoff
Scotch Songs	Hopekirk
Gin a Body Meet a Body	
Ah, Charlie Is My Darling	
Mrs. Gabrilowitsch.	
By the Sea	Arensky
Tarantelle (Venezia e Napoli)	Liszt
Mr. Gabrilowitsch.	
I've Been Roaming	Old English
Before My Window	Rachmaninoff
Paix du Soir	Gretchaninow
Habanera (Carmen)	Bizet
Miss Farrar.	

The present Central Hall at Adelaide, Australia, is to be reconstructed, forming a new concert hall capable of seating 800 persons. It will be opened next year, and be known as the Queen's Hall.

Denver Enthusiastically Welcomes Helen Ware.

It did not take Helen Ware very long to impress her Denver, Col., audience with the seriousness of her purpose and her unusual talent as an artist of the first rank.

The opening number, the first-movement of the Mozart D major concerto, and the "Praeludium" and allegro from Pugnani-Kreisler would in themselves have sufficed to win the hearts of her hearers. The group following was made up of Hungarian and Slav melodies. The tribute "Powerful and poetic interpreter of Hungarian and Slav music" has been paid to Miss Ware and is no mere flattery.

In the third group the "Ave Maria" impressed her hearers like a fervent prayer. In speaking of this group special mention should be made also of the two Burleigh numbers: "At Dawn" and "The Fishermen." Miss Ware's readings were sympathetic and brought hearty rounds of applause.

The last number was the "Carmen" fantasie by Hubay. A number of encores followed before the audience was willing to depart.

The local critics express their sentiments in the following words:

"This girl, in her twenties, displayed fine intelligence and glorious technic in her playing. Her imaginative performance of the Hungarian and Slav music—her own arrangements—were deliciously given, with all the warmth and sentiment of the almost Oriental Magyars.

"Miss Ware has an attractive presence; . . . has an authoritative air, and plays with much polish and refinement. This evidenced particularly in her fetching interpretation of MacDowell's "To a Wild Rose" given as the first encore.

"The house was decidedly enthusiastic."—The Denver Post.

"Miss Ware is an artist drawing the most wonderful tone. Her interpretation of Hungarian and Slavic melodies evoked a volume of applause. An Hungarian love song and a group of camp songs, arranged by Miss Ware, indicated quality, expression and delicacy of touch in a marked degree, while the unusual weird strain of the compositions seemed to grip those who listened.

"Among the younger artists, Miss Ware, scarcely more than a slip of a girl, occupies a prominent place."—The Denver Times.

German Conservatory Events.

A students' concert by pupils of the New York German Conservatory of Music, Hein and Fraemcke, directors, at College Hall, New York, April 27, brought nine numbers, of various musical combinations. Violin, piano and vocal solos were performed. Two-piano pieces and a vocal trio were also on the program. Two of the young artists deserve special mention, namely, Dorothy Flynn, violinist, who played Bruch's concerto in G minor wonderfully well; and Lillian Ulhorn, pianist, who played Reinecke's concerto in F sharp minor in a manner which entirely justified the recent conferring upon her of the gold medal. Others concerned in the program were Marie Cunneen, Martha Mahlenbroch, Elsie Dorkenwald, the Misses C. Dubois, A. Worth, G. Clifton, C. Walternach, M. Beyenberg, Leo Linder and Miguel Castellanos.

The Euterpean Club, of the German Conservatory, gave a concert by students, followed by a dance at College Hall, April 24. A string quartet, violin, vocal and piano solos, and the sextet from "Lucia" made up a varied program. The following are the officers of this social organization: Consuelo Clark, president; Lillian Ulhorn, vice-president; Sadie Bischoff, recording secretary; Alice Wirth, corresponding secretary; Helen Donohue, treasurer.

Committee: Viola Ballin, Mary Bottino, Yrsa Hein, chairman; Martha Klein, Luella Lindsay, Agnes McDermott, Elsie Musterman, Gladys Whitehead.

Helen Stanley's St. Louis Success.

Helen Stanley was the soloist at the final concert of the Apollo Club in St. Louis, on April 13, and her decided success is shown by the following notices:

Helen Stanley, of the Chicago Opera Company, proved to be all that her advance notices claimed for her, and a little more. . . . She was scheduled to appear in an operatic air from Debussy's "L'Enfant Prodigue" and two groups of songs—ten items in all. But each group of songs was so popular that additional numbers were invited by really genuine enthusiasm in the audience. . . . Miss Stanley is a remarkably presentable person, with much auburn hair of the tint which has been named after a certain famous painter, and an apple blossom complexion, to say nothing of a nicely restrained Junoesque figure. She does not strike one as a grand opera prima donna. She is much too bright and friendly to be associated with tragic and artificial old arias. But she has a great deal of voice and the quality is delightful. The freshness of youth is still in it, and the ardor of one who knows how to please, and who is happy to please.—St. Louis Republic, April 14, 1915.

Miss Stanley began with Claude Debussy's "Air de Lia" from the Frenchman's "L'Enfant Prodigue," . . . which served properly to introduce the singer. Her selection, Harold Simpson's "Down in the Forest," was the first bird-note contribution to the spring

ensemble indicated in the program. Miss Stanley's group in part two of the program consisted of three Brahms numbers and two by Richard Strauss. Harold Osborn Smith's "The Place of Dreams," dedicated to the singer, was finely given.—St. Louis Globe Democrat, April 14, 1915. (Advertisement.)

Metropolitan Life Glee Club Finely Conducted by Wilbur A. Luyster.

In the Assembly Hall of the Metropolitan Life Insurance Building, New York, the Metropolitan Life Glee Club, Wilbur A. Luyster, conductor, gave its twenty-second private concert on Tuesday evening, April 27. The Glee Club was assisted by Mabel Minor, pianist; Adolf Whitelaw, violinist; Mme. M. Forster-Deyo, accompanist, and John M. Cushing at the piano. This glee club, which consists of employees of the Metropolitan Life Insurance Company and not professional singers, is making splendid strides in its work as a musical unit. With a few exceptions the entire program was sung a capella, the club, under the efficient direction of Mr. Luyster, attaining some excellent ensemble effects.

Numbers by the club were "Song of the Vikings" (Eaton Faning), "Since Pa Has Bought a Limousine" (Lee G. Kratz), "A Father's Lullaby" (C. Mortimer Wiske), "Robin Adair" (arranged by Dudley Buck), "On the Road to Mandalay" (Oley Speaks), "The Boog-a-Boo" (Arthur Bergh), "Dainty Dorothea" (Reginald de Koven), closing with the "Martial Hymn" of A. Carlos Gomes. Especially well done were the difficult composition by Arthur Bergh, the "Boog-a-Boo," which was sung a capella; the charming lullaby by Mr. Wiske, and the rollicking and ever popular "On the Road to Mandalay."

Ruppel L. Johnson, member of the club, gave as a bass solo, "Oh! Oh! Hear the Wild Wind Blow" (Tito Mattei), displaying an excellent voice of much power and purity of tone. Mr. Whitelaw played "Mazourka de Concert," by Zarzkycki, and in response to the insistent applause gave the "Meditation" from "Thais." For his second appearance, Mr. Whitelaw chose Hubay's "Scene de la Czaras" and as his encore Dvorak's "Humoresque." Mr. Whitelaw showed himself to be a violinist of unusual ability, possessing a facile technic and the ability to interpret the works for his instrument with artistic insight. Miss Minor played "Moment Musical" (Moskowski), "To the Sea" (MacDowell), and Reinhold's impromptu. An earnest artist, Miss Minor played these works in a manner which delighted her audience and called forth the enthusiastic applause of her hearers. She received a huge bouquet.

Despite the storm, a large and friendly audience braved the weather and gave enthusiastic support to conductor, chorus and soloists.

David Bispham's Big Season.

Upon the return of David Bispham from his recent series of six concerts in as many days, at Lexington, Louisville, Columbus, Dayton, Toledo and Detroit, where he was greeted by enormous enthusiastic audiences, he appeared with the Philharmonic Orchestra at Montclair, N. J., under the conductorship of Clarence Reynolds, on April 13, and on the 15th appeared with the Schubert Male Chorus—a very fine body of voices—also conducted by Mr. Reynolds, at the Newell Theatre, White Plains, N. Y.

On Monday evening, April 19, Mr. Bispham gave his second recital of the season at the Academy of Music, Brooklyn, under the auspices of the Brooklyn Institute of Arts and Sciences. The house was crowded to overflowing, the platform itself being so filled as scarcely to leave room for Mr. Bispham and the piano. The audience was so enthusiastic that the Institute immediately engaged the baritone, who has never been in better voice, for a third recital in the same place, which occurred Monday evening, May 3. Perhaps this is the first time in the history of the Brooklyn Institute where one artist has appeared three times during a season.

By special request, Arthur Bergh's fantastic setting to Browning's "Pied Piper of Hamelin" was used by Mr. Bispham, whose distinctive presentation of the text was greatly enjoyed.

Mr. Bispham's repertoire includes a remarkably breezy setting by George Chadwick Stock of New Haven, of Kipling's barrack room ballad, "Route Marchin." This fine soldier tune has already been recorded by Mr. Bispham for the Columbia Phonograph Company and is about to be issued by the John Church Company. Mr. Bispham himself has already sung it about sixty times since he introduced it at his concert at Yale during the winter.

The celebrated American baritone will, in the near future, sing for the Cripple Welfare Society, in the concert room at the Hotel Biltmore; with the Bank's Glee Club at Aeolian Hall, and for the pupils of the East Side Music Settlement, Music League of the People's Institute, at Cooper Union, New York. He then goes West to fill a number of spring festival engagements.

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Theodore von Hemert in Long Island City.

Theodore von Hemert, baritone, gave a concert for the benefit of German and Austro-Hungarian war-sufferers on Friday evening, April 30 at Hettinger's Hall, Long Island City. The following artists participated: Anna von Hemert, dramatist; Alois Trnka, violinist; Betty Halgen-Nicolay, soprano, O. Czerwinka, accompanist, and Gesangverein Frohsinn, Paul Engelskirchen, director.

The following program was rendered:

Männerchöre—	
Heimathliebe	Wengert
Des Sohnes Heimkehr	Neumann
Gesangverein Frohsinn, Paul Engelskirchen, director.	
Baritone solos—	
Prinz Eugen, der Edle Ritter	Loewe
Das Erkennen	Loewe
Theodore von Hemert.	
Soprano solos—	
Der Freischütz, arie und romance	Weber
Niemand hat's gesehen	Loewe
Betty Halgen-Nicolay.	
Violin solos—	
Variationen	Goldmark
Danse Caprice	Reiser
Alois Trnka.	
Recitations—	
Deutschland, sei wach!	Graf. von Bernstorff
Der Hauptmann und sein Hund	Gus. Hochstetter
Anna von Hemert.	
Address by Dr. Kuehnemann.	
Gemischter Chor mit tenor solo, Ständchen	Oehl
Gesangverein Frohsinn, Paul Engelskirchen, director.	
Baritone solos—	
Der Lindenbaum	Schubert
Der Wanderer	Schubert
Theodore von Hemert.	
Soprano solos—	
Der Freund	Hugo Wolf
Heimweh	Hugo Wolf
Betty Halgen-Nicolay.	
Violin solos—	
Ave Maria	Schubert-Wilhelmj
Tambourin Chinois	Kreisler
Alois Trnka.	
Recitations—	
Hindenburg	Gustave Hochstetter
Soldatentod	Pastor A. Leonhardi
Anna von Hemert, Piano, O. Czerwinka.	

Birmingham's Recent Festival.

Birmingham, Ala., recently had a music festival. There was an orchestral matinee at which members of the New York Symphony Orchestra participated, and an evening performance when Sullivan's "Golden Legend" was given. The chorus of about one hundred and twenty voices, drawn from the forces of the Treble Clef Club, the Music Study Club, and the Arion Club, the two former made up of women's voices and the latter consisting of male voices, was assisted by Grace Kerns, soprano; Merle Tillotsen Alcock, contralto; John Campbell, tenor, and Millo Picco, baritone. Especially worthy of mention was the excellent singing of Grace Kerns, whose lovely voice and charming personality have made her a special favorite with the musical public in general.

Music lovers of Birmingham and the immediate vicinity evidently appreciated the educational advantages of such a

festival, for the matinee was sold out and the evening performance very nearly equalled it in point of attendance.

Julia Culp Charms Saturday Club Members at Sacramento, Cal.

Members of the Saturday Club, of Sacramento, Cal., listened to an interesting recital on April 10, when works by Landon Ronald, Schumann, Moderati, Chopin, Clarke, Reinhold Becker, Hamburg, Davidoff, Moszkowski and Mabel W. Daniels were performed by various artists. Mrs. J. N. Wilson, who gave "Rosa senza odor," by Moderati, was accompanied by Mrs. Edward Wahl, violinist, E. Belle Johnson, harpist, and Mrs. Robert H. Hawley, pianist, a most excellent ensemble being the result. For a closing number eight ladies sang "The Voice of My Beloved" from the "Song of Solomon" (Daniels), accompanied by two violins. Altogether it was a concert which contrasted favorably with any of the three hundred and seventy-eight recitals which had preceded it.

An epoch making event in the history of the club was the three hundred and eightieth concert, at which Julia Culp appeared in four groups of songs. Four Schubert numbers, "Im Abendroth," "Die Post," "Ständchen," and "Ave Maria," opened her program, which the audience thoroughly enjoyed throughout its entirety. "Pendant le bal" (Tschaiakowsky), "Mignonette" (Weckerlin), "Cottage Maid" (Beethoven) and "I've Been Roaming" (Old English) comprised her second group. For her third group she gave the ever popular "Drink to Me Only With Thine Eyes," a delightful little Dutch serenade, and two songs by James H. Rogers. Five songs by Brahms closed this interesting program.

Any one who has had the pleasure of listening to the lovely voice, splendid diction and thoughtful interpretation which Mme. Culp brings to each and every composition she sings can understand the enthusiastic reception she received upon this occasion and with what reluctance the audience at last permitted her to leave the stage after the numerous recalls.

Granberry Piano School Students Perform in New York and Brooklyn.

Some recent public appearances of students of the Granberry Piano School, New York, George Folsom Granberry, director, have served to show the progress they have made individually and en masse. On Saturday afternoon, April 24, a concert at Carnegie Chamber Music Hall brought forward nearly a score of pupils who played works by Mrs. Beach, Beethoven, MacDowell, Kunz, Guilmant, Chopin, Sinding, Gurllitt, Faeltin, Reinhold, Bertini, and a Saint-Saëns arrangement of a Bach gavotte. The same number of students gave an interesting program of solo and ensemble numbers at the Berkeley Institute, Brooklyn, on Thursday evening, April 29, before a most appreciative audience.

At Chickering Hall, New York, on Friday afternoon, April 30, some of the advanced pupils gave a recital, playing works by Bach, Beethoven, Moszkowski, Reinecke, Chopin, MacDowell, Mendelssohn. As a final to the ex-

cellent program eight young ladies played Schubert's "Military" March in D major, in a manner which reflected credit upon their training.

Another recital will be given in Chickering Hall on May 11, which promises to be of special interest.

Season's Second Treble Clef Concert.

The Treble Clef Club of Philadelphia strengthened considerably its reputation as one of the foremost women's singing organizations of this country at the second subscription concert of its thirty-first season in Horticultural Hall on Friday evening, April 30. Under the able direction of Karl Schneider the club gave a program to the excellence of which a large audience gave frequent and unmistakable attestation.

The first number on the program, Ernest Chausson's "Song of Welcome," was one of the most popular. David Stanley Smith's "The Wind Swept Wheat" was given with fine spirit, and Heinrich Zoellner's "Ode to Music" displayed to fine advantage the musical virtues of the club and its capable director. Other chorus numbers were Saar's "Portuguese Folksong," Charles Wakefield Cadman's "Indian Mountain Song" and Gade's "The Wave Sweeps My Breast" and Strauss' "By the Beautiful Blue Danube." Karl Schneider directed with the ease of perfect mastery and extracted vocal effects from the chorus which at times were truly extraordinary.

Howard K. Berry, tenor, and D. Hendrik Ezerman, pianist, were the assisting artists.

Margaret George to Sing at Hamilton.

Margaret George, the Canadian soprano, who recently returned to America from Italy, where she has been appearing in operatic repertoire, will be the soloist with the Hamilton Orchestral Society on May 6. On this occasion, Miss George will sing "Ritorna Vincitor," from "Aida," Mrs. Beach's "Ah! Love But a Day," Ward Stephens' "Separation," "A Birthday" (Huntington Woodman) and "Suicidio" from "Gioconda." She will be accompanied by Thomas H. George. Needless to say, the music lovers of Hamilton and its environs are looking forward with much interest to this artistic treat.

Freer Songs.

At a recent meeting of the Fortnightly Club of Chicago, Eleanor Everest Freer's "To a Dreamer" was charmingly sung by Mrs. Orville Thompson, Mrs. T. P. Henderson at the piano. A party who heard this song said, "Like all of the Freer songs, who hears them once, never forgets them," such is their individuality. A new song, "The Child Guest," by Mrs. Freer, will be issued soon in two keys.

Strassbourg has had a series of seven symphony concerts led by Hans Pfizner. The programs included Weber's "Jubilee" overture, Schumann's D minor symphony, Beethoven's fifth symphony, Mozart's "Jupiter" symphony, Schubert's in C major, etc.

SPALDING

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"His tone is rich and luminous, edgeless and flowing, warm and transmitting, sensitive always"—*Boston Transcript*

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"A great musician . . . a supreme master of his art"—*Berlin Lokal Anzeiger*

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NEW YORK BREVITIES.

Reppert Opera Class—Samoiloff Pupils at Sherry's—Mrs. Ragan and Southland Club—Brounoff at Art Exhibition and Reception—A Toedt Pupil Sings—Eleanor Patterson in Ohio—Elizabeth K. Patterson Students—Carrie Marshall Mayer Engaged—Gladys Chandler with Aborn Opera Company—Notes.

The Public Academy of Music of the State of New York, 172 East 117th street, is steadily increasing in patronage. With the opening of an opera class for the study of repertoire, the Academy will be prepared to render operatic performances during the coming season. Preparations are now being made to train an orchestra up to the standard of these performances. The final concert of the winter season will be held in the near future. Elsie Lawson, an excellent concert pianist, a pupil of H. H. Reppert, the director, is preparing for a number of concerts next fall in New York and outside.

Mr. Reppert has recovered from his illness and is now busy working on plans for next season, playing and conducting large concerts. At the same time, he is very busy on account of the demand made on him for teaching. Dr. Dumba, Austrian Ambassador, highly praised Mr. Reppert in a recent letter, for his work in helping the German and Austrian war sufferers.

Herewith is added the "Honorable Mention" list of children (month of April), who studied very carefully: Rinaldo Sidoli, Alfred Glorioso, John Muscatello, William Muller, Albert Betz, Frank Martini, Leo Lewicki, Lillie Bosky, Mamie Russo, Millie Baptist, Therese Molloy, Adela Campanella, Amelia Campanella, Joseph Kaltenbach and Angelo Ruocco.

SAMOILOFF PUPILS AT SHERRY'S.

Pupils of the well known singing teacher, Lazar S. Samoiloff, gave a successful recital at Sherry's on April 25. Twelve pupils took part in this excellent performance. Two, Misses Holt and Von Hünerbein, have just returned from a very successful concert tour in the West. Miss Holt is well known to the public. Her voice is of excellent, pure quality, very brilliant and high. She sings with ease and beauty of tone, her high E being easy and light. The flexibility of her voice is unusual, and she sings with style and excellent coloring. This is true of Miss von Hünerbein, whose singing was a great surprise to the public. Her voice has much resonance and color. She sang with beauty and taste the "Villanelle," by Dell' Acqua.

Jean Baroness, daughter of School Commissioner Joseph Baroness, sang with beauty of tone and excellent phrasing, the "Prayer," from "Tosca." She sang an English song as encore with grace of style.

Mrs. Lipps and Miss Jacobs made a deep impression with their rich voices. Mrs. Lipps' voice is a mezzo soprano, rich and pleasing. Diligent study and development of this material will make her future a fine one. Miss Jacobs' voice is pure dramatic soprano. Her singing is of exceptional ease and beauty. The aria from "Butterfly" and an English ballad charmed her hearers.

The change in Norma Vizetelly's voice is great. It is of rich and mellow quality, light and very resonant. Her words are perfectly understood, even when singing in French. The aria from "Carmen" was well sung; so was her English encore song. Miss Hebron has a voice of lyric quality, and since last heard has made a big step forward. The waltz from "La Boheme" was excellently delivered as well as the English song, "Yesterday and To-day."

Miss Illoway and Miss Spinner were a little nervous, but found their voices later in the aria from "Manon Lescaut" and "Ave Maria," by Gounod. Thomas L. Allen, tenor, sang the aria from "I Pescatori," by Bizet, and "Ridi Pagliacci," with free and big voice, fine expression and excellent breath control.

Lazar S. Samoiloff sang with sonorous baritone voice his part in the quartet from "Rigoletto," which finished the enjoyable program. Mr. Samoiloff's pupils give recitals each season, every one of them before large audiences.

There was much applause and all the pupils received flowers, as did Mr. Samoiloff, the singers giving him a wreath with the inscription, "To our dear teacher from his loving pupils."

Mrs. Okun played the accompaniments with skill.

MRS. RAGAN AT SOUTHLAND CLUB.

Mrs. H. Ragan had charge of "Texas Day" at the Southland Club, April 10, and a very long and enjoyable pro-

gram was given at Hotel Marseilles by many well known artists and writers. Dorothea Dix talked with charming manner, and was appreciated. Angelina Cappellano, soprano pupil of Mme. Dambmann, sang in her usual fascinating manner, with a beautiful voice revealing excellent training. Neida Humphrey sang "God Bless You, My Dear," by Edwards, with finished expression. She has a fine soprano voice.

Mme. Dambmann, who is so well known as a teacher and singer, had entire charge of the program of the Southland Club on "Maryland Day" at Hotel Marseilles, May 3. An interesting program was given, blackeyed Susans forming the decorations, these being the State flower of Maryland. The Southland singers assisted.

BROUNOFF AT VARIOUS FUNCTIONS.

An art exhibition and reception at the public school, Avenue A and Seventy-seventh street, April 28, brought forward Platon Brounoff, pianist and composer, who played two "War Pictures in Music," sang several Russian folksongs, and his patriotic song, "America, My Glorious Land," which is to be had both as solo and for chorus. George Brounoff, his eleven-year-old son, played pieces by Mendelssohn and Rachmaninoff, and was warmly applauded. D. J. Briegleb, tenor, pupil of Mr. Brounoff, sang an aria from "Tosca," and "Ich Liebe Dich," by Mild-

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berg. Mr. Brounoff's strong personality served to make this affair most enjoyable.

He also appeared before the Women's Press Club in a program of Russian music, April 24, at the Waldorf-Astoria Hotel, and on "Comic Opera Day" of the Theatre Club, Hotel Astor, April 27. At both of these affairs he sang "America, My Glorious Land," which made a hit.

MAUD LUTZ A TOEDT PUPIL.

Maud Lutz, soprano, pupil of Mr. and Mrs. Theodore Toedt, gave a successful recital in Morningside Presbyterian Church, April 8, singing the following: "My Heart Ever Faithful" (Bach), "Qual Farfalletta" (Handel), "Botschaft" and "Nachtigall" (Brahms), "Heimliche Auforderung" and "Zueignung" (Strauss), "Le Nil" (Leroux) with violin obligato, "Ave Maria" with violin, piano and organ (Bach-Gounod), "Depuis le Jour," from Charpentier's "Louise," and a group of English songs. Miss Lutz has a lyric voice of excellent quality and wide range and sang with musical intelligence and authority. She was assisted by Permelia Allen, violinist; Willard Irving Nevin, organist, and Dr. E. M. Davis, accompanist.

ELEANOR PATTERSON IN OHIO.

Eleanor Patterson, the American contralto, assisted by local talent, gave a concert in Ada, Ohio, April 22, when she sang songs by American composers, an aria by Ponchielli, and closed with the "Star Spangled Banner," the audience joining in with her. Miss Patterson is known as the tall contralto with the extended vocal range.

ELIZABETH K. PATTERSON STUDENTS.

Elizabeth Kelso Patterson announces that the Misses Patterson Home for young ladies coming to New York to study music and art will be open all summer. Miss Patterson will teach singing during the months of June and July. Some of her professional pupils are becoming well known in the vocal world.

CARRIE M. MAYER FOR CENTRAL BAPTIST CHURCH.

Carrie Marshall Mayer, pupil of Delia M. Valeri, has been engaged as soprano of the Central Baptist Church.

Her singing of "The Ninety and Nine" made such an impression on the authorities, combined with a pleasant personality, that she was engaged on the spot. This is certainly also a compliment to her teacher, Mme. Valeri, who has brought out Miss Mayer's voice.

ZIEGLER PUPIL AS HANSEL.

Gladys Chandler, pupil of Mme. Ziegler, appeared April 27 as Hänsel in Humperdinck's opera with the Aborn Opera Company in Brooklyn. She has been called "The Star of the Institute," alluding to her being a vocal product of the Ziegler Institute of Singing. On this occasion she pleased all by her singing and appearance.

NOTES.

Some statistics in connection with the noon day musical services at St. Paul's Chapel, Trinity Parish, Edmund Jaques, organist and choirmaster, are as follows: Eleven performances were heard by ten thousand and four people. Macfarlane's "Message From the Cross" was heard by over two thousand, and T. Tertius Noble's "Gloria Domini" had a similarly large attendance. Other statistics follow: Organists at special midday musical services: T. Tertius Noble, Will C. Macfarlane, Dr. Victor Baier, H. Brooks Day, J. Sebastian Matthews, R. Huntington Woodman, C. B. Hawley, William G. Hammond, Herbert Hodgson. Solo sopranos: Vera Robbins Brown, Laura Combs, Edna Smith, Mrs. H. Foster Wescott. Solo contraltos: Lillian Brown, Rose Bryant. Solo tenors: Dan Beddoe, Bechtel Alcock, E. C. Towne, William Wheeler, Benj. E. Berry, Wm. H. Gleim. Solo Baritones: Reinald Werrenrath, Frank Croxton, George Fleming, Earle Tuckerman, Edward Hodgkiss.

Elizabeth Sherman Clark, contralto, has appeared several times at the musical teas, Hotel Majestic, Sunday afternoons from four to six o'clock. She sings songs by modern and ancient composers with great style and character. There is a good attendance at these affairs.

The Fraternal Association of Musicians gave the annual composers' night, preceded by a dinner, May 4, at Hotel McAlpin. Among the composers represented on the program were Gena Branscombe, Hallet Gilberté and Gustav L. Becker. Among the artists heard were Constance Purday, contralto, and Vernon Archibald, baritone. Louis J. Sajous is president.

The Musical Art Club, recently organized, gave the first reception "Musical Thé Dansant" for members and friends, Saturday evening, April 24, at 71 West 119th street. The artists were Blanche Susskind and May Fine, pianists; Rose Herringer, soprano; J. Kohen, violinist; J. Fine, baritone, with Lina Sosno at the piano. The second reception will take place Saturday evening, May 22.

The Queen Esther Circle of Grace M. E. Church (Rev. Christian F. Reisner, D. D., pastor) gave an entertainment and musicale April 22 at that church in which several young artists appeared, among them Isa McGuire and Linnie Love. A playlet was performed, and the affair was attended by the usual large audience which is characteristic of assemblages at Dr. Reisner's church.

Lurline S. Brown, soprano, assisted by Will J. Stone, tenor, appeared in a recital of songs at the Waldorf Apartments, April 23. They are both pupils of William Nelson Burritt.

The annual dinner of the Tonkünstler Society will take place May 11 at "Alt Heidelberg," 132 Third avenue.

Elna Toff, Danish soprano, gave a song recital at Rumford Hall, April 29.

George Kreykenbohm, baritone, recently sang "The Publican" for a private audience. His easy voice production and consequently always musical tone, united with a distinct enunciation, impressed his hearers. Mr. Kreykenbohm is a successful teacher.

Elizabeth Rothe and artist pupils, assisted by Sidonie Spero, soprano, a string quartet, Max Liebling at the piano, united in a matinee of classic dances at the Princess Theatre, April 26. All concerned were beautiful, according to private annotations made on a program, and the gorgeous costumes and graceful dancing must have pleased the goddess Terpsichore immensely. Mrs. Spero, in a modern Grecian gown of becoming amber tint, was a delight to the eye, and her beautiful quality of voice and finished vocal art and temperamental delivery were extremely charming.

The recent closing reception by pupils of the dancing class of Grace and Helena Coyne, Yonkers, N. Y., was a very pleasant affair. The music, furnished by piano, violin and cello is especially worthy of mention.

Wilhelm Herold, the Danish tenor, retired from the stage recently. He made his farewell appearance at the Copenhagen Opera, in "Tiefland."

MRS. KING-CLARK

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Christine Schutz Touring the South.

On Monday of this week, Christine Schutz, the contralto, began a Southern trip which will include Hartsville, S. C.; Bluefield, W. Va.; New Orleans, La., and many other important cities throughout the "Sunny South." Recently she sang with the Orpheus Society of Buffalo at its last concert of the season, receiving an enthusiastic reception from the large audience. President Heussler of the society declared "Miss Schutz pleased the Orpheus people immensely. She is a good artist and we trust she will be heard in Buffalo again." These two Buffalo press notices attest to her popularity:

"Miss Schutz possesses a splendid vocal organ of unusual volume and range. She compassed the two octaves of the aria with ease, and showed temperamental warmth in the delivery of its dramatic strains. The voice impresses as one not only of present richness and power, but as having great possibilities yet unfulfilled. This young contralto also has personal charm in addition to her musical endowments and she was recalled with enthusiasm after both her numbers and obliged to grant extra songs."—Buffalo Express.

"Miss Schutz sang for her first number the aria 'O Don Fatale,' from Verdi's opera 'Don Carlos' displaying a contralto voice of big range and power and organ-like tone. Her attractive stage presence also added to her charm. She was recalled for an encore, singing 'Love Has Wings' with graceful style. In a group of songs 'Swedish Love Song,' by Halsey was fascinating; 'Life and Death,' by Coleridge-Taylor, and 'Slumber Song,' by Cyril Scott, sung in German were vocal gems. 'Sing to Me, Sing,' by Homer brought out some lovely tones, especially in the upper register. Miss Schutz was recalled for an encore."—Buffalo Courier.

Hubbard Pupil Successful in Italy.

Charles Hackett, the Boston tenor and artist-pupil of Arthur J. Hubbard, has scored another success in his Italian operatic career, this time at the Rossini in Venice when he appeared in "Rigoletto" and created a veritable sensation by his remarkable work. This success followed closely that which the young tenor gained in Pavia at the Opera during the Carnival season, when he appeared as Faust in Boito's "Mefistofele." A few of the Pavia press notices are herewith appended:

The matinee of "Mefistofele" yesterday was another warm success for the young tenor, Charles Hackett.—The Ticino.

To substitute for the tenor, Rotondi, has been called the young debutant, Charles Hackett, who for the first time presented himself upon an Italian stage, and although new to this public, sang and acted his part most honorably.—Squillo.

Wednesday evening was the debut of the tenor, Hackett, in the part of Faust in "Mefistofele," who attained a flattering success.—Piebe.

The representations of "Mefistofele" are being sustained with satisfaction to the public. Last evening the theatre was completely filled by the announcement of an evening "di gala," which was most successful. On account of the sudden illness of the tenor, Rotondi, the part of Faust was sustained by the tenor, Charles Hackett, a young debutant from North America, who, without rehearsal, presented himself on the stage immediately on his arrival. The new interpreter of Faust is gifted with a beautiful and sympathetic voice and good ability as an actor. He pleased the public who, after every act, gave him prodigious applause and many curtain calls.—The Ticino.

The Epiphany, instead of bringing us the King of the Magi, has brought us a new interpreter of the character of Faust in Boito's "Mefistofele." The tenor, Charles Hackett, a North American who sang for the first time in Italy and for the first time in his life the difficult role, and that without an orchestral rehearsal. The trial of yesterday must have constituted for him a species of baptism, an Italian baptism for which all foreign artists are ambitious. For Charles Hackett the memory of the experience of yesterday evening certainly must remain with him one of the most gratifying of all his artistic life, for his reception and the recognition of his merits could not possibly have been warmer or more sympathetic.

Thanks to his good, nay, best of vocal means, the battle was honorably won.—Provincia Pavese.

Carlo Hackett, executing his fourth representation of Faust in "Mefistofele," exciting the same enthusiasm of previous representa-

tions. Fine artist, acclaimed all his pieces with demands for encores, he has become "enfant gate" of the Pavese public, who seems never weary of applauding him with cries of "Bravo." A grand artistic career for this young singer is assured.—Frizzo.

The part of Faust was sustained by the tenor, Carlo Hackett, who, a week ago, made his debut in this part suddenly, without rehearsal, has since demonstrated more clearly and abundantly confirmed the first impression in all his later work.

This artist, now more calm, is able more fully to avail himself of his ample resources. His diction is clear and limpid, which is not often found among foreigners. His acting is secure and beautiful. The voice is full of timbre and warmth.

After the two romances of the first act and the epilogue, in which he revealed his ability in phrasing and coloring, the public saluted him with enthusiastic applause, which was repeated at the ends of the acts.—La Patria. (Advertisement.)

Saint-Saëns Coming.

Camille Saint-Saëns is en route to America and due in this country as the MUSICAL COURIER goes to press. The



Photo by Bain News Service, New York.
LATEST PICTURE OF SAINT-SAËNS.

composer is to be the guest of the San Francisco Exposition, where he will conduct some concerts and make appearances as a pianist and organist.

Dr. William C. Carl in Buffalo.

William C. Carl, Mus. Doc., director of the Guilman Organ School, New York, was especially engaged April 25 for the two hundred and second free organ concert on the former Pan-American organ, now in Elmwood Music Hall, Buffalo, N. Y. It is doubtful if a program of larger variety has ever been given either by Dr. Carl or any living organist. It was truly international, the following nations being represented by leading composers: America, Germany, England, Scotland, Ireland, France, Italy, Russia, Belgium, Poland and Austria, making eleven in all.

An interested listener writes that MacMaster's "Orange Blossoms," light and pleasing music, and Bossi's etude symphonique, with its rapid pedaling, made special hits. The celebrated andante cantabile by Tschaiikowsky and jig-like "Chimes of Dunkirk" by Carter both made deep impressions. There was a triumphant close with Chopin's "Military" polonaise. A large audience attended.

"Indian Music-Talk" Scores in Detroit.

Charles Wakefield Cadman and Princess Tsianina Redfeather made one of the greatest successes of the season at Detroit on April 1, where they appeared for James E. Devoe in the Philharmonic Course, substituting for Mme. Schumann-Heink.

Mr. Devoe writes: "No artists have given greater satisfaction in Detroit this season than Cadman and Princess Tsianina. It was one of the most pleasing engagements I have ever had anything to do with. I shall be busy urging others to engage them."

The Detroit newspapers printed long and complimentary reviews of the performance, brief excerpts from which are given here:

The princess has a natural lyric voice comparable in its general tones only to Alma Gluck's. If she lacks certain dynamic forces which her more artful white sisters on the concert stage possess, but which she may easily learn, she possesses what they never can acquire, a plaintive aboriginal simplicity of expression and a weird tang of tone that makes her singing something distinctly different and in some respects more compelling than that of other singers. . . . Her very tones put a stab of emotion into "Sky Blue Water" that this writer has never heard from any white singer, and the princess does it all with the vocal naturalness of a bird.—Detroit Journal.

It is the happy lot of Charles Wakefield Cadman to be able to give his audiences something quite outside the beaten path in music, and yet of so much intrinsic interest that it stands upon its merit as artistic achievement, and in no way upon its appeal as novelty. Princess Tsianina is an Indian singer equipped with the technique of the white man and inspired with the spirit and traditions of the red man. Quite apart from her ability to sing the songs of her race, Tsianina is an artist of merit. She has a full, mellow, flexible, at times vibrant voice, and much natural ability. Her renderings of Indian songs are naturally authoritative. Such numbers as "Sky Blue Water" and "The Moon Drops Low" have possibly been sung here with more sensational intensity, but the interpretations have been Caucasian interpretations. The Indian maid puts into them something no white singer quite imparts. This same authority of racial interpretation was to be found in nearly everything Tsianina undertook. . . . As a pianist, Mr. Cadman is a most pleasing artist with a true instinct for the poetic; as a composer he is a thorough musician with fine imagination. It is impossible to sit through a concert given up to his works without becoming convinced that American music owes him a debt it cannot repay.—Detroit Free Press.

A tall lithe Indian girl sang the songs of her own people last night in a Cadman recital and gave such an insight into the pride and pathos of her race as has never before been given in this city.

Judged both in an educational and musical way the recital was most satisfying. Cadman's music is too well known to need comment. He ranks among the foremost composers of this country today and the program offered last night showed the variety and thorough beauty of his talent. . . . Time and again his Indian songs have been given in Detroit, but never have they been sung with so much real understanding, never have they had such an exponent as the Princess Tsianina Redfeather. Hers is not just the appeal of an Indian girl singing the love songs and the plaints of her people. Her voice is beautiful in quality. . . . Full and rich in tone, it responds to every sentiment, every feeling of the Indian. Simple gesture, natural and effective, and expressive face that mirrored all the sentiment of the song and a command of her vocal art that made each note an appeal, all serve to portray everything that the Indian feels and means by his song. Her enunciation and phrasing were splendid and might serve as a model for artists of much greater renown who have been heard in this city.—Detroit News.

In South Bend, Ind., where Mr. Cadman and Princess Tsianina appeared on the night of March 31, their success was no less pronounced than in Detroit. There they were greeted by an audience that completely filled the largest theatre and the press comment was entirely enthusiastic. (Advertisement.)

Marion T. Marsh's Extraordinary Activities.

The young American concert harpist, Marion T. Marsh, appeared at a private musicale in Brooklyn on Friday evening, April 16, on which occasion she played compositions by Hasselmans, Mendelssohn and Saint-Saëns. Miss Marsh has been engaged by the Queen's Borough Musical Society for its concert on Wednesday evening, May 5, at King Manor, Jamaica, L. I. Her solo numbers will be "Petite Valse," Hasselmans; "Spring Song," Mendelssohn; gavotte, J. S. Bach, and barcarolle by Offenbach.

The Harpist.

TO ANNIE LOUISE DAVID.

BY KATHERINE EGGLESTON.

When she plays—her hands enchanted
Like magians from some realm dream-haunted
Weave wondrous spells!
From the silent, slender strings
The harmony her light touch brings
A story tells!

When she plays—a sweet spell-binder,
Leaving grief and woe behind her,
She makes a world!
All its air is music's sweetness.
Its very life is soul-completeness.
A Heaven unfurled!

New operas reported from Germany are Neitzel's "Der Richter von Kascha," to be heard in Darmstadt next fall, and Julius Bittner's "Das löbliche Gold" in one act, which will have its premiere in Munich before long.

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Representative: Allan Cahill, Aeolian Hall, New York (with Max Elser, Jr.)



AN INTERESTING MUSICAL GROUP.

The picture reproduced herewith represents a group of guests photographed after a dinner given recently by Rudolph E. Schirmer, head of the music publishing firm, at his New York home. The persons shown are, from left to right of the reader, front row: Richard Aldrich, Rubin Goldmark, Josef Hofmann, Alexander Lambert, Leopold Godowsky, Paul Draper, Carl Friedberg. Second row: Mischa Elman, Sam Franko, Theodore Spiering, Josef Stranaky, Louis Kocmenich, M. Halperson, Rudolf E. Schirmer, Rafael Joseffy, Guillaume Stengel, Alfred Hertz, James Huncker, Victor Herbert, Mark Hambourg. Third row: Daniel Frohman, George Maxwell, Richard Epstein, Kurt Schindler, Sigmund Herzog, Ernest Schelling, William J. Henderson, Leonard Borwick, G. Schirmer White, August Fraenkel, Walter Damrosch, Louis Svendsen, Sigismund Stojowski, G. Schirmer, Jr., O. G. Sonneck, Rawlins L. Cottonet. Last row: Charles H. Voigt, Frank LaForge, Ferruccio Busoni, Andrea de Seguro, Ernest R. Voigt, Pasquale Amato, Ossip Gabrilowitsch, Cornelius Rubner, Ferdinand von Inten, Percy Grainger, Frank S. Hastings.

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THE MUSICAL COURIER EXTRA

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Boston's 1915-16 series of symphony concerts will begin October 15 and 16.

Giorgio Polacco and Mrs. Polacco sailed for Italy on the steamer Ancona yesterday, Tuesday, May 4. Mr. Polacco returned from Atlanta on Sunday.

Chicago's reorganized Opera is planning to go to Boston for a fortnight's stagione beginning January 24, 1916. The Metropolitan Opera also is contemplating a Boston invasion. The Boston Opera itself still is in the trenches, metaphorically speaking.

In the London Gazette of April 14, 1915, one reads that the appointments of Messrs. Edwin Bechstein and Carl Bechstein (trading as Mr. C. Bechstein), as piano manufacturers to the King, the Queen, and Queen Alexandra, have been cancelled.

A master course in violin playing is to be instituted during July and August by Theodore Spiering. All inquiries regarding the subject should be addressed to that artist at the Hotel Wellington, Fifty-fifth street and Seventh avenue, New York.

Wagner is one opera composer who cannot be accused of ever having achieved a permanent failure with any of his works. From "Rienzi" to "Parsifal" all of them are in the repertoire today. That is more than can be said for even the great Verdi and Mozart.

At the opening of the Havana Opera, orchestra chairs sold for \$26 and general admission (standing room) for \$6. The President of Cuba and all the prominent Government officials attended. The house itself was not completed until the very day of the opening.

Says the Philadelphia Star: "Concerts by the Philadelphia Orchestra, to be given in the auditoriums of Philadelphia High Schools, are a probability for the near future." It is a consummation devoutly to be agitated until accomplished. New York, Cincinnati, Boston, Chicago, Minneapolis, St. Louis, etc., please copy.

Before a sold out house recently the Cologne Municipal Orchestra, the Cologne Gürzenich Chorus, and several members of the Cologne Opera gave a concert—in Brussels. The program consisted of Beethoven's "Leonore" overture, No. 3; parts of Brahms' "German Requiem," Mozart's "Ave Verum," Weber's "Freischütz" overture, and excerpts from "Meistersinger."

Julia Heinrich, the young American soprano whose two recitals in New York the latter part of the season made such an impression, has just been engaged for the Metropolitan Opera Company next season. Miss Heinrich will sing some of the roles that she presented at the Hamburg Opera, where for the past three seasons she has been the leading soprano. This month Miss Heinrich will appear in joint recital with John McCormack in Providence, R. I., and with Pasquale Amato in Springfield, Mass.

What was Hammerstein's Opera in London and is called the London Opera House, will be reopened shortly to grand opera, when a five weeks' season of Russian works is to be given. In the London Daily Telegraph, Robin H. Legge tells that Mr. Rosing, formerly of the Imperial Opera in Moscow, is the impresario of the contemplated venture and will give Tschaikowsky's "Pique-Dame," César Cui's "Mam'selle Fif" and Rimsky-Korsakoff's "Mozart and Salieri." Other works under consideration are "Eugen Onegin" and Rimsky-Korsakoff's "The Tsar's Bride." Some other operas "cannot be produced owing to the impossibility of obtaining scores from Petrograd. The conductor-in-chief will be

Gouravitch, of Moscow, who will direct an English orchestra, while the chorus, it is said, will be Russian."

It is reported that Neil Forsythe, active manager of the Covent Garden Opera, London, was drowned last week in Scotland while fishing. The MUSICAL COURIER has been unable to confirm the rumor by cable. Mr. Forsythe long had been an invaluable aide to Mr. Higgins, who is managing or general director of Covent Garden.

RHYTHM AND THE RHYTHMIKON.

Are teachers paying more attention to rhythm than they did, or have we forgotten what music teaching used to be when we were young? We certainly do not remember all this talk and writing about rhythm which are everywhere in evidence today. Of course there always have been a number of performers who considered it their duty to revise and correct the rhythms with which the composer injures his compositions, and who did their best to alter the regular beat into a go-as-you-please.

But it seems to us that teachers, not only of players but of composers as well, are insisting more than ever on the importance of rhythm.

It is significant that the old church modes were supplanted by the modern system which is the direct descendant of dance forms. The church frowned on the "modo lascivo" of our major scale and the dance rhythms, but it could not prevent the modern rhythmical system from supplanting the vague and indeterminate church modes with their weak and irregular rhythms.

Now we have harmony and counterpoint methods, such as Margaret H. Glyn's, which condemn the teaching of musical theory without due consideration of the rhythm of cadence and phrase as well as of the beats in the measure.

Dr. T. H. Yorke Trotter, in his recent work on "The Making of Musicians," insists most strongly on the importance of rhythm in the teaching of musical theory. It is, of course, impossible in a brief article to explain a volume. The gist of the work is in the sentence: "Tone without rhythm only gives musical sounds without any musical meaning, just as stray words in any language require to be joined in a sentence before they can give any definite sense."

A century ago Maetzel, of Paris, invented the metronome, by means of which composers could indicate exactly the speed of their compositions. The metronome, however, has been far more extensively used by pupils learning to play in strict time than by composers. Today we have a new invention, the Rhythmikon, a mechanical device, a sort of developed metronome, which sounds not only the regular beats like the familiar metronome, but which also can be made to sound the beats of any passage in any rhythm. Instead of giving the main divisions of the measure like the metronome and leaving the pupil the task of fitting in the notes between these beats, the Rhythmikon will play every note. It will play the passage a thousand times if necessary until the rhythm is so dinned into the pupil's ear that by no possible chance can he go wrong again in that particular passage. If there are teachers who believe in making the pupil learn the rhythm without mechanical help we find no fault with them. Our object is not to teach at present, but to call attention to the growing importance of rhythmical instruction. The Rhythmikon is not a revolution in the art of teaching. It is merely a clever mechanical device resulting from the modern importance of rhythm in the teaching of music. It is not a dam across the stream of progress or a new canal. On the contrary, its usefulness consists in being a convenient boat in which great numbers of music students may float comfortably down stream.

DON'T CROWD, GENTLEMEN.

From its correspondent of last week, who was responsible for the starting of the critics' contest, the MUSICAL COURIER is in receipt of another characteristic missive, as follows:

New York, April 30, 1915.

To The Musical Courier:

It has been a vast source of satisfaction and amusement to me to hear the comments in musical circles this week regarding your publication of my suggestion for a critics' contest, and of your generous addition to my modest offer of a \$100 prize.

One critic said in my hearing: "My colleagues and I do not intend to dignify such a ludicrous proposition with a serious answer." Several musicians who were present exchanged winks and after the departure of the critic, all of us made no secret of what we thought of the true motives of that critic and those for whom he claimed to be speaking.

The offer of the MUSICAL COURIER is not ridiculous and is not so considered by the musicians of New York. The fear of the critics and too the ignominious position in which they are placed by not snapping up your offer, are beyond any question ridiculous, and make them a laughing stock among musicians and music lovers.

If the "dignity" of the critics is in question, I would like to know whether they have any dignity left after being challenged publicly as to their elementary knowledge of the technics of music and being compelled to swallow the challenge silently and thereby acknowledge their ignorance.

One of the critics attended a public dinner recently given to a well known artist, and after attempting to quote in French the name of Donizetti's "Daughter of the Regiment"—he pronounced the word "fille" (daughter) as "feel," he acknowledged that he does not speak French. He is the same gentleman, however, who criticizes in his public writings the French diction of opera and concert singers.

Another critic was present at the same dinner, and after being referred to in a jocular manner as the composer of a vocal canon which was to be sung in glorification of the guest of honor, he mounted the platform and had the effrontery to try to lead six singers who delivered the "canon," which consisted of a few notes of childish imitation written to a text of two or three words, the whole amateurish concoction being repeated over and over again ad infinitum, while the "composer" of this balderdash pumped the baton up and down in a 2-4 rhythm—if I remember correctly—and finally got out of time with the singers and the orchestra and gave up his "conducting," the whole performance ending in confusion and the critic hiding his discomfort by turning to the audience and waving his stick at them with the admonition to join in the refrain. The canon itself was of a musical order comparable with those nursery ditties "Frere Jacques," or "Three Blind Mice." All those musicians present will confirm these assertions of mine.

If the critic in question claims that the thing was intended to be a joke, I defy him to write a real canon acceptable to musicians, on a simple theme to be supplied by me.

His hardihood in manipulating a baton in the presence of such musicians as Walter and Frank Damrosch, Franz Kneisel, Rubin Goldmark, Mischa Elman, Leopold Godowsky, Ernest Schelling, Rudolph Ganz, Alfred Hertz, and others of equal fame, alone shows the mental calibre and the inordinate conceit of the silly critic in question.

The three critics who made addresses on the occasion I just spoke of, all quoted passages from their own writings. That, too, I believe, is sufficient of an index to their intelligence to make comment superfluous.

I shall watch with interest to see how many of the "critics" of New York are able to pass the examination the MUSICAL COURIER suggests for them.

They prate all the time about the "standard" they require the public performers to maintain. Have the public performers not the same right to insist on a certain standard of knowledge among the critics? Let the performers be courageous enough to back up the MUSICAL COURIER.

With thanks for your leniency in giving space to my views, which are well meant and sincere, I assure you, I am,

Very truly yours,

It must be admitted, and the MUSICAL COURIER does so not without regret, that there have been no claimants for the \$250 prize offer up to the time this paper goes to press. We fear that some of the things our correspondent writes, while severe, are not without a certain degree of justification. The things he speaks of as having happened recently at

a musicians' dinner in this city did take place and were much commented upon in local musical circles after the event.

It hardly can be questioned that the public performer, if called upon by the critic to measure up to a certain standard, has a right to turn about and make the same demand of the critic. Some of the critics declare themselves to be guides to and teachers of the public. Do a smattering of musical terms and a knowledge of what he likes fit a critic to guide and teach the public? Was it Ruskin or Whistler who said that every monkey in the Zoo knows what he likes?

There should be less critical prating about "the larger aspects of art" and "the higher meaning of music," and more proof to the musicians and the public that the larger and higher fraternity understand in a practical way the fundamentals of the things they expatiate upon so magnificently.

One cannot help doubting a man's opinion about a work by Strauss or Reger who is not thoroughly familiar with all the symphonies by Haydn, and who does not understand the technic of orchestration further than to say that it is thin, or thick, or full of color, or characteristic, or bold.

Ask the average critic to describe technically and explicitly the difference between the orchestration of D'Indy and Dukas, between that of Glazounow and Tancieff, and between that of Strauss and Hausegger, and you will listen to some fearful and wonderful matter.

Who will enter the critics' contest, win the \$250, and prove the MUSICAL COURIER correspondent to be wrong in his assertion that fear holds back the persons he challenges? Don't crowd, gentlemen.

KUNWALD'S CINCINNATI SEASON.

Cincinnati has just closed what in many respects has been the most remarkable of all symphonic seasons for that city. In the first place, through fortunate circumstances, at no time in the history of the organization has the material been of a standard equal to the present. Then, again, the rapport established between the conductor, Dr. Kunwald, and his men has by this time become well nigh perfect. Besides the financial support accorded the undertaking on the part of the public has been most generous, making the season as much of a financial success as a purely artistic affair of that kind can be. It has also been the first time that the number of programs has been raised to sixteen, the former number in no case having run over the dozen mark. This change was wrought through the influence of Dr. Kunwald, who is a thorough believer in giving the public its classics first. He claims that to do so in an adequate manner just about fills the former number of programs, leaving practically little or no margin for the introduction of novelties or rarely heard numbers.

A glance over this season's work will show that Dr. Kunwald has thoroughly carried out his plans not only in regard to the production of standard works, but also in the presentation of novelties and quasi novelties. Thus we find represented Beethoven with four symphonies and three overtures, Brahms with two symphonies, Dvorák with the "New World" symphony, Liszt with two symphonic poems, Mendelssohn with the "Fingal's Cave" overture, Mozart with a symphony in D, Haydn with a symphony, Schumann with two symphonies and the "Genoveva" overture, Smetana with two symphonic poems, Strauss with his "Don Juan," "Tod und Verklärung" and "Till Eulenspiegel," Tschaiowsky with the "Pathétique" and the overture-fantaisie "Romeo and Juliet," Wagner with eight overtures and excerpts, and Weber with his "Euryanthe" overture. Of compositions played for the first time

in Cincinnati there were a suite by Dohnanyi, Goldmark's overture to "Prometheus Bound," Grieg's "Variations on an Old Norwegian Theme," a serenade by Reger, a symphonic poem by Smetana, Svendsen's "Zorahayda," Wagner's overture, "Cristoph Columbus," and Wolf's symphonic poem, "Penthesilea."

In addition to the last mentioned must be added two works by native composers, both residents of Cincinnati, Stillman-Kelley's "New England" symphony and Louis G. Sturm's "Preludio, Tema e Variazioni," which latter work received its initial performance upon this occasion. Many other novelties which are not included in the above list were performed at the popular concerts.

Large audiences crowded all the regular and popular concerts of the orchestra's season, and both at home and on tour Dr. Kunwald and his players were the recipients of unvaryingly enthusiastic applause.

MONTREAL OPERA LIVES.

A communication received by the MUSICAL COURIER is given space herewith:

Montreal, May 1, 1915.

To The Musical Courier:

In your issue of April 28 you refer editorially to "the defunct Montreal Opera Company, which stranded last season in Denver, Col."

Allow me to say that this statement is absolutely erroneous and, as I am sure that it was made by you in good faith, I request as a special favor to the interested parties that you give my denial the same prominence as was given to the article in question.

The Montreal Opera Company is still in existence, potentially if not actively. It has a perfectly clean record; there is not one single unpaid account outstanding against it. As it will surely resume its operations in the future, it would be unjust to let your assertion go without its being rectified at once.

The president and principal supporter of the Montreal Opera Company is Lieut.-Col. Frank S. Meighen, who commands the Montreal First Regiment, now fighting at Ypres with the Canadian soldiers. He is still ready to meet any claims that can be made against the said company.

Here is the information that will make the situation clear to your readers: In the spring of 1913 it was decided to close the Montreal Opera Company for the time being. As soon as this became known, a movement was started by a small group to form another organization and, eventually, Max Rabinoff, of New York, took control of the combination, registering personally under the name of National Opera Company of Canada. He contracted to give eight weeks of opera in Montreal, but, shortly after the beginning of the season, he turned over his interests to Messrs. Baker & Collins, of Chicago. Matters went from bad to worse, and some Montreal gentlemen finally subscribed \$20,000, with which local debts were paid, and the promoters were enabled to finish the season here. From the outset the whole thing was a financial failure.

Under these circumstances it is important that the name "Montreal" be kept clear of this sad affair. In fact, Canada had nothing to do with the National Opera Company of Canada, which was conducted from beginning to end by a party of outsiders.

Yours truly,

C. O. LAMONTAGNE,

Business Manager Montreal Opera Company.

91a Mance Street.

The MUSICAL COURIER is glad to be able to comply with the request of the business manager of the Montreal Opera Company, as stated above. The fact that an opera company has a business manager is in itself a sign that the organization expects to do business.

It is natural that a confusion of titles should result under the circumstances outlined in Mr. Lamontagne's letter, and that the outside world should regard an opera company playing in Montreal as a Montreal Opera Company, particularly when it has some financial support from prominent persons in that city.

All music lovers on this side of the ocean will be delighted to hear that the real, only, and official Montreal Opera Company still exists as a corporation in a solvent condition. The prospects for future opera in the picturesque Canadian city are

therefore excellent as soon as the war is over, and Colonel Meighen, the gentleman whose energy and liberality in the past have made opera possible in Montreal, shall have returned safely to his native heath, which is earnestly to be hoped.

METROPOLITAN'S 1915-16 SEASON.

Attached is a statement presented exactly as received at the MUSICAL COURIER offices Tuesday, May 4:

RELEASED FOR TUESDAY, MAY 4TH.

STATEMENT OF MR. GIULIO GATTI-CASAZZA, GENERAL MANAGER OF THE METROPOLITAN OPERA COMPANY.

Mr. Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, who will leave for Italy today on the steamship Ancona, yesterday made the following statement:

"After the close of the season of 1914-15 more than on any previous occasion during my administration, I feel that I must express my most cordial thanks to the public, to Mr. Otto H. Kahn and his colleagues of the board of directors, and to all the members of the Opera Company, my co-laborers.

"No season in the history of the Metropolitan, I venture to say, had been confronted at the outset by so many difficulties and with prospects less promising than the season just ended. However, the courageous spirit shown by the board of directors in assuming the entire responsibility for what seemed to be a most risky undertaking, the loyalty of the public which so numerous attended our performances despite the general financial depression, and the good will and zeal of every one, high and low, connected with the organization, have helped surmount the difficulties. So that it affords me special pleasure to be able to say that the season has been a success. I also take occasion to express my gratitude to the press for its appreciation of the work of the Opera Company and of myself.

"The following artists have been re-engaged:

Sopranos—Frances Alda, Lucrezia Bori, Anna Case, Louise Cox, Vera Curtis, Minnie Egner, Geraldine Farrar, Rita Forna, Johanna Gadske, Mabel Garrison, Frieda Hempel, Melanie Kurt, Alice Nielsen, Marie Rappold, Lenora Sparkes, Rosina Van Dyck.

Mezzo sopranos and contraltos—Mariska Aldrich, Emma Bornigga, Sophie Braslau, Raymonde Delaunoy, Maria Duchêne, Louise Homer, Helen Mapleson, Marie Mattfeld, Margarete Matzenauer, Margarete Ober, Lila Robeson.

Tenors—Paul Althouse, Pietro Audisio, Angelo Bada, Julius Bayer, Max Bloch, Luca Botta, Enrico Caruso, Edoardo Ferrari-Fontana, Riccardo Martin, Giovanni Martinelli, Albert Reiss, Johannes Sembach, Jacques Urlus.

Baritones—Pasquale Amato, Bernard Begue, Otto Goritz, Robert Leonhardt, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Riccardo Tegani, Hermann Weil, Clarence Whitehill.

Bassos—Carl Braun, Adamo Didur, Arthur Middleton, Giulio Rossi, Leon Rothier, Basil Ruysdael, Andrea de Segurula, Herbert Witherspoon.

Conductors—Giorgio Polacco, Arturo Toscanini. Conductor and assistant conductor—Richard Hageman. Assistant conductors—Anton Hoff, Frederick Jacobi, Gennaro Papi, Francesco Romei, Hans Steiner, Willy Tyroler.

Chorus master—Giulio Setti. Technical director—Edward Siedle. Stage manager—Jules Speck. Ballet masters—Pauline Verhoeven, Ottokar Bartik. Premiere danseuse—Rosina Galli.

"New engagements for the season of 1915-16 so far made are as follows:

"Arthur Bodansky, conductor, whose recent position in Germany has been that of musical director of the Hofoper at Mannheim. He is a man of eminent talent whose reputation has already crossed the Atlantic, an Austrian by birth and a pupil and former associate of Gustav Mahler.

"Maria Barrientos, a Spanish coloratura soprano who has sung at the Scala of Milan, Covent Garden, Buenos Aires, Warsaw, Madrid and Paris.

"Edith Mason, an American lyric soprano who

has been a member of the operas of Nice and Marseilles and of the Opéra Comique, Paris.

"Helen Warrum, a lyric soprano, also a young American who sang for two years with the Chicago Grand Opera Company and afterwards in Europe.

"Julia Heinrich, soprano from the Hamburg Opera.

"Giuseppe di Luca, well known as first baritone of the Scala, Milan, and the leading opera houses of Rome, Naples, Lisbon, Petrograd, Buenos Aires and Covent Garden.

"Henri Scott, American basso, recently a leading member of the Chicago Grand Opera Company.

"Carl Holy, stage manager, who comes from the Grand Ducal Opera of Mecklenburg-Schwerin.

"Negotiations are also pending with other important artists."

Regarding novelties and revivals, Mr. Gatti-Casazza stated that he would produce the following: "Prince Igor," by the Russian composer Borodino.

"Goyescas," a Spanish opera in three scenes, book by Periquet and music by Enrique Granados, which will be sung in Spanish.

"Les Pecheurs de Perles," by Bizet, which might be considered as a novelty for New York.

"Samson et Dalila," by Saint-Saëns, which, like "Les Pecheurs de Perles," has not been heard at the Metropolitan for twenty years.

Other novelties and revivals will be selected from the following:

"I Gioielli della Madonna," by Wolf-Ferrari; "Francesca di Rimini," by Zandonai; "Marta," by Flotow; "Gismonde," by Fevrier; one of the "Iphigenies," by Gluck; "Evangelimann," by Kienzl, and others.

The Imperial Russian Ballet, under the direction of Serge Diaghilew, as has already been announced, will occupy the Metropolitan Opera stage during the last four weeks of the season. Its members include the following celebrated artists: Tamar Karsawina, Mme. Fokina, Warsaw Nijinski, and Mr. Fokine, ballet master and premier danseur. The ballet will consist of fifty members and will bring the original mise-en-scene. Its repertoire will consist of the following:

"Scheherazade," "Les Sylphides," "Le Pavillon d'Armide," "Le Carnaval," "Petrouchka," "Le Spectre de la Rose," "Narcisse," "Thamar," "Le Dieu Bleu," "L'Après-Midi d'un Faune," "Papillons," "L'Oiseau de Feu," "La Légende de Joseph," and other ballets which have been successful in Europe.

Mr. Gatti-Casazza added in conclusion that he feels confident that the season of 1915-1916, as far as variety and artistic importance are concerned, will be the most interesting that he has had the honor to direct.

ORPHEUS AT THE DARDANELLES

Orpheus, the most famous musician of antiquity, was the minstrel who sailed with Jason and his mariners aboard the good ship Argo in quest of the golden fleece. Briefly told, the story is this: The Argonauts leave the Gulf of Volo, sail along the coast of Thessaly as far as the Gulf of Salonica, cross the archipelago of the Ægean Sea to the Dardanelles, pass through the sea of Marmora and the Bosphorus into the Black Sea.

The wonders of this voyage of adventure are told in the Greek poem of Apollonius Rhodius, who was born in Egypt more than two centuries B. C., when that land was a Grecian colony.

Apollonius has given a singularly accurate description of the places, hills, rivers and seas, but his reports of the sailors' deeds could hardly be accepted as truth even by a modern war correspondent at the front today. Nevertheless, the literary censors of the past two thousand years have let the "Argonautica" come through to us, and very grate-

ful we ought to be that the skill and art of Orpheus have been preserved in the rich and glowing poetry of Apollonius. The modern names with which we are now so familiar are not to be found in the ancient verse. But in Ægeum mare, Hellespont, Propontis and Euxine we recognize the seas and straits which now resound with the roars of mighty guns. If Apollonius is to be believed, the gentle sounds of Orpheus' wonder working lyre were wafted across the selfsame waters ages long ago.

He, men say, did charm the stubborn rocks upon the hills and the river streams by the strains of his minstrelsy. And wild oaks, memorials yet of that his singing, which he had led right on from Pieria by the spell of his lyre, marched in ordered ranks, each behind his fellow, to range themselves, with all their leaves, upon the fringe of the Thracian shore.

This land of Thracia now is called Turkey. It was in ancient Turkey that Orpheus was torn to pieces by the Thracian women because he ignored their charms and thought only of his lost Eurydice. Ovid has described the death of the first lyrical artist of antiquity.

But Apollonius has more to say about Orpheus and how he sang to the sailors of the Argo.

Then, too, Orpheus lifted up his lyre in his left hand and made essay to sing. He sang how earth, and heaven, and sea, once all joined together in unity, were separated, each apart, after a deadly quarrel; and how, forever in heaven, the stars, and moon, and the paths of the sea have their steadfast goal; and how the mountains rose up, and how rivers rushing noisily with their nymphs, and all creeping things came into being. He ended, and checked his lyre and voice divine; but they, as he ceased, still leant their heads toward him with eager ears, one and all hushed but hungry still by his enchantment, so strong a spell of music had he left within their hearts.

How weak and puny the ship Argo seems beside the awful monsters of destruction that now disturb the peace of those sunny seas. But the poetic charm of Apollonius is greater than that of any modern describer of the Dardanelles. The great epic of the present expedition has yet to be written. Will it be more beautiful than E. P. Coleridge's translation of the "Argonautica"?

But they, like young men who range themselves to dance to Phœbus, either in Pytho, or haply in Ortygia, or by the waters of Ismenus, and all together and in time they beat the ground with nimble feet to the sound of the lyre round his altar; even so they in time to the lyre of Orpheus smote with their oars the boisterous water of the deep, and the waves went dashing by, while on this side and on that the dark brine bubbled up in foam, boiling terribly 'neath the might of those strong men. And their harness flashed like flame in the sunlight as the ship sped on, while ever far behind their course was white with foam, like a track seen over a grassy plain.

When the strong arms of the oarsmen grew weary with their toil the wind sprang up to let the mariners rest.

They fastened the ropes on the deck to polished pins, set at intervals, and quietly they sped beneath the long headland of Tisa. And for them the son of Eager touched his lyre and sang in rhythmic song of Artemis, daughter of a noble sire, protectress of ships, who keepeth 'neath her care those peaks by the sea and the land of Iolchos; and the fishes darting beneath the deep sea, great and small together, followed bounding through the watery ways. As when, in the track of the shepherd, countless sheep follow to the fold filled to the full with grass, while he goeth before them gaily piping some shepherd's madrigal on his shrill pipe; even so did the fishes follow with them, and ever onward the steady wind bare Argo.

Thus did Orpheus penetrate the Dardanelles, and thus was music glorified by a Grecian writer more than two thousand years ago.

SONG ATROCITIES.

Among the worst atrocities of the present war are some of the martial songs written under its influence.

There is talk of erecting a monument to Theodore Thomas in the Hall of Fame at New York University.

McCORMACK'S NEW YORK RECORD.

John McCormack, the tenor, gave his eleventh and final concert of the season in Greater New York, Sunday evening, April 25, at Carnegie Hall, before one of the largest and most enthusiastic audiences that this house ever has accommodated.

In addition to his public concerts Mr. McCormack appeared in recital at private homes five times here during the season.

The expression "capacity house" does not clearly describe a McCormack audience in New York, as on every occasion except one over four hundred people were crowded on the stage at Carnegie Hall, the Century Opera House and the Brooklyn Academy of Music, while every inch of standing room was availed of at all his appearances.

The gross receipts of the eleven concerts approximated \$53,000, and the number of songs and arias given, including encores, reached a total of 214.

The following is a composite program of the season's New York concerts, which, of course, does not include the "extra" or encore selections:

Il mio Tesoro (Don Giovanni)	Mozart
Salut demeure (Faust)	Gounod
Una Furtiva Lagrima (L'elisir d'amore)	Donizetti
Romanza (I. Ranzani)	Mascagni
Recit. and air from Engedi (Mt. of Olives)	Beethoven
Flower Song (Carmen)	Bizet
Adelaide	Beethoven
Romanza (Le Villi)	Puccini
Che gelida manina (La Boheme)	Puccini
Where'er You Walk	Handel
Tell Fair Irene	Handel
Recit and air Ah! Moon of My Delight (Persian Garden)	Lehmann
There's on Earth But One True Precious Pearl (Hungarian folksong)	Korby
Sylvain (2)	Sinding
Oh, Tifou Billowy Field (2)	Rachmaninoff
Secrecy (3)	Wolf
The Quiet of the Woods (2)	Reger
Hidden Tears	Schumann
Ave Maria (2)	Schubert
The Three Comrades (2)	Schubert
Singer's Consolation (2)	Schubert
Who is Sylvia?	Schubert
Serenade (2)	Schubert
By the Sea	Schubert
Impatience	Schubert
Morning Hymn	Henschel
E'en Little Things	Wolf
A Friendly Vision	Strauss
If I Were King (2)	Liszt
Once Again (2)	Sullivan
Sally in Our Alley (2)	Carey
Come Into the Garden, Maud (2)	Balfe
Pluck This Little Flower	Landon Ronald
Lovely Kind and Kindly Loving	Cyril Scott
Life and Death (4)	Coleridge-Taylor
In the Moonlight	Eugene Haile
The Cave (2)	Edwin Schneider
You Lay So Still	Coleridge-Taylor
Agnus Dei (2)	Bizet
Before the Dawn (2)	Bath
Daybreak	MacFayden
When the Dew Is Falling (3)	Edwin Schneider
Serenade	Ludwig Schwab
Eleanore	Coleridge-Taylor
A Spirit Flower	Campbell Tipton
The Scythe Song	Hamilton Harty
An Evening Song	Henry Hadley
Mary of Argyle (2)	Old Scotch
Drink to Me Only With Thine Eyes (2)	Johnson
The Trumpeter (3)	Dix
Mavis	Croxtan
Rise O Star	Rudolph Ganz
Love and Song	Rudolph Ganz
Love's Rhapsody	Rudolph Ganz
The Sea Hath Its Pearls	Rudolph Ganz
Irish Songs—	
The Bard of Armagh (3)	Herbert Hughes
The Banks of the Daisies (2)	Stanford
The Banks of the Suir	Milligan Fox
The Enchanted Valley (2)	Charles Wood
Trotting to the Fair	Stanford
Skibbereen (2)	Herbert Hughes
The Ballynure Ballad (4)	Herbert Hughes
Reynardine (2)	Herbert Hughes
The Foggy Dew	Fox

The Snowy Breasted Pearl (3)	Robinson
Has Sorrow Thy Young Days Shaded	Moore
Love's Young Dream	Moore
Coulin	Moore
The Harp That Once Thro Tara's Halls	Moore
Kathleen Mavourneen (2)	Crouch
The Low Back'd Car (2)	Lover
The Irish Emigrant (4)	Baker
Pastheen Fionn	Fox
Must I Go Bound	Hughes
In Fanaid's Grove	Hughes
Molly Brannigan	Stanford
Macushla	MacNurrough

The figures following some of the foregoing selections indicate the number of times they appeared on the McCormack programs here this season.

NEW MANAGING ORGANIZATION.

With some of the leading artists and organizations of the period under its management, a new organization has entered the managerial field. It is the Booking and Promoting Corporation, with offices at Aeolian Building, New York.

The purpose of the corporation is what its name implies. Maximilian Elser, Jr., is the general representative.

These are the chief artists being booked through America and Canada by the organization: Olive Fremstad, Felice Lyne, Beatrice Harrison, the cellist; Ernest Schelling, the pianist; Eva Gauthier, in folk songs; Jose Mardones, late basso of the Boston Opera Company; Edmund Burke, the baritone; Margarete Matzenauer and Eduard Ferrar-Fontana, both of the Metropolitan Opera.

Acting for Felix Leifels, manager of the New York Philharmonic Society, the new bureau is booking the tours of that body.

The working staff of the bureau includes Maximilian Elser, Jr., general representative; Will T. Gentz, publicity representative; Allan Cahill, secretary, and Charles Strakosch and Julius Francke, traveling representatives.

The Serge de Diaghilew Imperial Ballet Russe, announced for the Metropolitan for the last four weeks of next season, also is to be promoted by the new managerial bureau.

Francis Macmillen, the violinist, is offered by the Booking and Promoting Corporation, by arrangement with S. E. Macmillen.

The Music League of America has engaged the services of the corporation for its business management for the approaching season and for the booking of the principal artists under the management of the league.

"NO WAR WHERE ART IS."

It is refreshing to come across matter like this, culled from the Theatre Magazine, of Sydney and Melbourne, Australia (issue of March 1, 1915):

If anyone here started to talk "rot" about ostracising German music they would find very few supporters. I have been talking to a good few musical notables during the last few days, and out of pure curiosity I asked them, as man to man, whether they thought that, under the present circumstances, the works of German composers—past, present, or future—should be banned. Out of six typical people to whom I spoke there was not one in favor of it. Most of them ridiculed the idea. I asked Melba her opinion, and she became indignant at the mere suggestion of ostracism. "Certainly not," she said; "there is no war where art is." Marshall Hall, Fritz Hart, Dr. Price, A. E. Lloyd, and Alberto Zelman all said the same thing, in different ways. It amounted to this—music is a universal language, and not German, French, Russia, or English.

Mme. Melba's sensible saying should be taken to heart in Europe, and especially by those of her English cousins in London, who objected recently because Brahms' "German Requiem" was sung at a concert commemorating the English soldiers who have fallen in Belgium and France.

ON WESTMINSTER ABBEY.

Most of the writers who describe Westminster Abbey seem to dwell particularly on the kings and poets who are buried there. Perhaps the writers feel that kings are not to be counted as rivals, and the great poets are near relations to themselves. The musicians and the musical events of the old Abbey have not had the same newspaper and magazine publicity that has been given to the poets and potentates. There may be many who do not know that there are musicians in its vaults. They have heard that the wild women tried to blow off the Abbey roof last year, and that the invading airmen are trying to blow in the roof this year. Up to the time of writing, however, Westminster Abbey stands on the selfsame spot it has occupied for the past 800 years odd since its foundation in the year 1050. The island in the Thames on which it was built, for safety's sake, is now no longer separated from the shore. But though the marshes have been filled in and drained, a firm enough foundation for a central spire was never found, and Westminster Abbey, externally, will probably always be without that soaring ornament which is the crowning glory of Gothic churches. Architecturally the Abbey is less interesting than it is historically. Henry VII's chapel, which is nearly 500 years more modern than the oldest portions of the building, is, however, one of the most perfect specimens of English perpendicular Gothic extant. The south side of the chapel and a glimpse of the Houses of Parliament are shown in the illustration on page 24. In order to take this photograph the operator must have perched his camera somewhere on a wall of the older Abbey proper and turned his back on the Poets' Corner.

All the poets in the Abbey are not buried in the Poets' Corner, and every one in the Poets' Corner is not a poet. George Frederick Handel, for instance, is there. He often is called a tone poet in modern parlance. In his day he was styled a master of music, a musician, a composer. A splendid monument by Reubiliac adorns the wall, but the remains of Handel are beneath the stone slabs which form the floor of the Abbey, and which are laid on the earth like the pavements of the city's streets. Within this little plot of ground, covered with gravestones and roofed over by the transept, are mingled the bones of many famous men. Between the burial of Chaucer there early in 1400 and the interment of Tennyson near him in 1892, nearly five centuries later, the mortal remains of many a poet, author, scholar and musician have been placed to rest beneath the gravestones that pave Westminster Abbey. Here, in 1599, came Beaumont, Fletcher, Jonson and Shakespeare to see the body of Edmund Spenser laid near Chaucer. Handel's bones have for companions in eternal darkness under the pavement of the Poets' Corner the mute and crumbling remains of Chaucer, Spenser, Cowley, Dryden, Prior, Rowe, Macpherson, Dr. Johnson, Dickens, Macaulay, Garrick, Beaumont, Campbell, Gary, Gay, Drayton, Sheridan, Browning and Tennyson.

Beyond the narrow confines of the Poets' Corner lie the dust and ashes of Addison, Sterndale Bennett, John Blow, William Croft, Ben Jonson, Charles Darwin, Newton, Gladstone, Pitt, Palmerston, Henry Purcell, Young, and the poet Congreve, who wrote the famous line:

"Music has charms to soothe a savage breast."

Under the pavement of the cloisters on the south side of the Abbey are the remains of the notorious and fascinating actress, Anne Bracegirdle, by whose lovely lips the famous line of Congreve was first spoken on the stage. Here, too, lie Henry Lawes, who set to music Milton's "Comus" and whose name lives with the English language in the great poet's sonnet. Shield, once a popular composer, and

Muzio Clementi, "father of the pianoforte," lie side by side, under the weather beaten gothic arches.

These are a few of the many hundred who sleep their long, last sleep, under the grey stones of Westminster Abbey. The musicians and the poets lie under the selfsame vaulted roof with the Saxon king, Sebert, with Edward the Confessor, Queen Elizabeth, and Mary, Queen of Scots.

It was here that the first Handel festival was given in 1785. It was here, too, that Haydn is said to have been inspired to compose his "Creation," at a Handel festival a few years later.

Washington Irving knew the spell of Westminster Abbey. His modest grave is in Sleepy Hollow, on the banks of the Hudson. But a hundred years ago he said:

"It seems as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence. We feel that we are surrounded by the congregated bones of the great men of past times, who have filled history with their deeds, and the earth with their renown."

More than a hundred years before Irving penned his lines, Addison wrote: "When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tombs of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow."

Addison has the rare distinction of lying in the Chapel of Henry VII, beside the Duke and Duchess of Albemarle. It is an honor he hardly appreciates, however. But Addison, doubtless, knew Beaumont's lines on Westminster Abbey, written a hundred years before the "Spectator":

"Think how many royal bones
Sleep within these heaps of stones!
Here are sands, ignoble things,
Drop from the ruin'd sides of kings."

With the praises of kings, however, we are familiar. It is the honor of musicians we are looking for at present. Dean Stanley says that poetry and music are the only two arts adequately represented in Westminster Abbey. He referred, of course, to the graves and tombs, for the thousands of statues and monuments in the Abbey are the enduring works of many sculptors. Roubiliac's great tomb of Handel is conspicuous, facing the famous statue of Shakespeare.

Among the epitaphs in the Abbey none is more dignified and appropriate than that of England's great composer who preceded Bach and Handel:

"Here lies Henry Purcell, Esq.,
Who left this life, and is gone to that blessed place
Where only his own harmony can be exceeded.

Obiit 21 die Novembris, anno ætatis suæ 37.
Anno Dom. 1695."

SOUSA SUED BY NEUMANN.

F. Wight Neumann, impresario, filed a suit for \$1,000 damages in the County Court, Chicago, Ill., last Wednesday, April 28, against John Philip Sousa for alleged breach of contract. It is charged that Sousa and his band were to have played at Orchestra Hall, Chicago, Sunday, April 25, under Mr. Neumann's direction, but that Sousa made other arrangements to appear at the Medinah Temple.

NEW NAME FOR CHICAGO OPERA.

The Company which will hereafter present opera to Chicagoans will be known as the Chicago Opera Association, Inc.

DEATH OF ALEXANDER SRIABINE.

From Moscow comes the news of the death of Alexander Nikolaevich Scriabine, the composer, who is reported to have succumbed to a fatal attack of blood poisoning in that city recently. He was forty-three years of age.

Scriabine was a pupil of the Moscow Conservatory, where he studied composition and took a piano course under Wassili Safonoff (who later became conductor of the



ALEXANDER SRIABINE.

New York Philharmonic Society). The young Russian pianist-composer visited this country during Safonoff's residence here and made several concert appearances which were successful. He took up residence variously in Paris, Brussels and Amsterdam, but returned subsequently to Moscow and made his permanent home there, devoting his time chiefly to composition and pursuing latterly an ultra modern tendency toward complicated orchestral scoring, unconventional harmonization and involved "programs." The Scriabine "Prometheus," produced recently in New York, was an example of the composer's late style. "Extase" is another of his very involved symphonic works. They all show deep thought, however, and complete mastery of the technic of orchestration. Songs and piano pieces also form part of the Scriabine output. In the former field his sonatas and etudes represent his best achievements. He was a striking and accomplished musical thinker, a splendid pianist and a modest and lovable man.

ST. LOUIS NOTES.

St. Louis, Mo., April 28, 1915.

Weber's opera, "Der Freischütz," was presented at the Deutsches Theatre on the evenings of April 18 and 21 under the direction of Hans Loebel. Ludwig Eybisch, dramatic tenor, sang excellently the role of Max. Many members of prominent singing societies of St. Louis took part in the chorus. Dirigent Max Gundlach and his orchestra performed Weber's music in an effective manner. Master Buster Keim pleased the audience with his "Peasant Dance," and received several floral offerings. The scenery and costumes for the three acts were lavish. The audience was composed of the leading Germans of St. Louis, and they were very enthusiastic in their applause.

BUSINESS GIRLS CHORAL UNION.

An original concert under the direction of John Towers was given last Thursday evening at Sheldon Memorial by the Business Girls Choral Union. Mr. Towers is striving to increase the chorus from 18 to 1,000.

LADIES QUINTET HEARD.

An evening of chamber music was given at Artist Guild last Thursday evening, April 22, by Esmerald Mayes, first violin; Gertrude Bell, second violin; Ellen Johnson, viola; Agnes Gray, cello, and Clara Meyer, piano. Quintets were played from Zeckwer and Malling and a quartet by Mendelssohn. Probably the most interesting number was the Malling quintet. The ladies were assisted by E. A. Holscher, baritone, whose most pleasing number was "April Rain," by Oley Speaks.

"MARTHA" SUNG BY HIGH SCHOOL STUDENTS.

Flotow's opera, "Martha," was successfully presented at the City Club by 100 High School students under the direction of F. L. Coburn, supervisor of public school music. Miss M. T. Finn was at the piano. The quartet for the presentation of the arias and four part numbers of the opera consisted of Mildred Lewis, soprano; Mrs. A. C. Schutz, alto; John W. Besse, tenor, and Charles Gray, baritone. After the luncheon L. H. Clark gave a talk on "The Progress of Music in the Public Schools."

PAVLOWA DANCES.

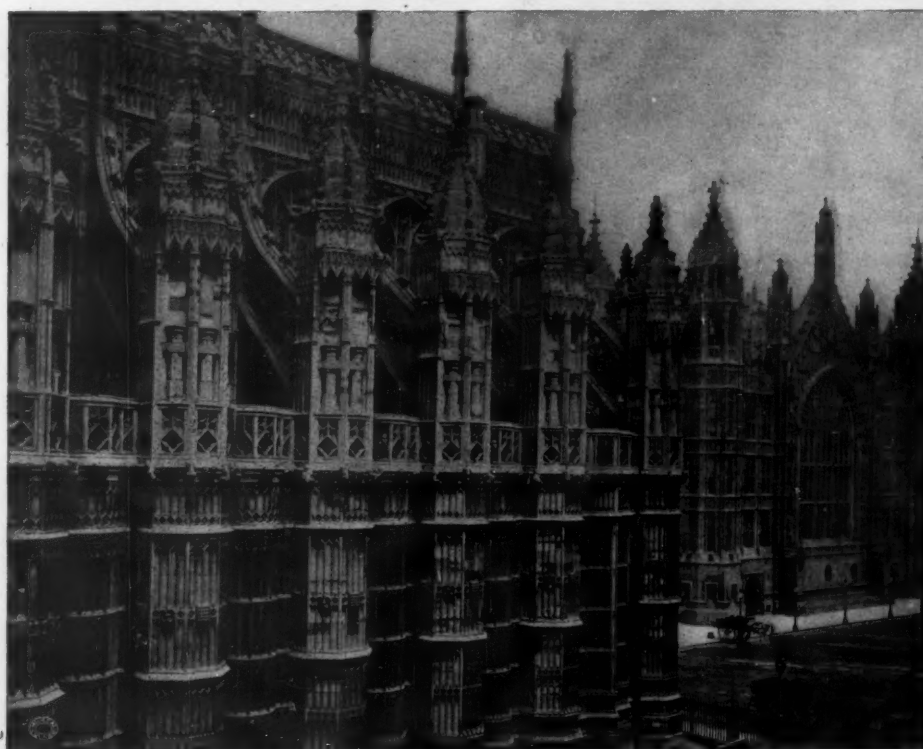
The Russian danseuse and her company gave a fine performance at the Odeon, Tuesday evening, April 27.

MAY BIRDIE DITZLER.

Those Violin Bargains.

[From London Truth.]

A correspondent draws my attention to advertisements which have been appearing recently offering a "Carlo Bergonzy" violin dated 1784 for £5. He has had an opportunity of examining four or five of these instruments, and he describes them as modern machine-made violins, worth in England not more than 20s. apiece, 15 marks being the average price in the land of their production. There may have been a violin maker named Carlo Bergonzy who lived in 1784, but if so he is quite unknown, and the similarity of the name to that of Carlo Bergonzi, genuine violins of whose make are worth now anything from £200 to £600, awakens suspicion.



SOUTH SIDE OF HENRY VII CHAPEL, WESTMINSTER ABBEY, LONDON.

VARIATIONS

BY LEONARD LIEBLING

???

In the Wheeling News Press of April 25, 1915, one finds the following:

To the Wheeling News:

A Psalm of the World's struggles of Governmental reformation. The lines are copy of Joseph Phillips' "Peace-Commission" Manuscripts. In this essay there is a constant divergence from line to line—from Biblically-Classical Aphorisms to Modernized home-thought reviews—and all of it heart-pointed, on the turbulence of the times.

"TARES AND THISTLE"

(Aphorisms—on Humanity's current errors of self-dependence.)

A notable 20th Century Psalm:—of the terrifying "Latter-day" Warfare Now Abroad the World.

By J. P. W. P.—4-22-1915.

Poems of "Mylleon Aiyars,"

(Musician).

Superiorly righteous: Servants of susceptible Peace-intuities Divine!

Congress's of World-love! precept-idealists most high, Thou art called thither to divert war's Ypresian and Carpathian storms; go urge them un-strand. Perhaps human-tide's Autumn beareth nigh

While mortal-rage deserts its Fire-blood Council of wrath; Today's Race-ires swift-lowereth, like home-come tints a'vale when Summer's hastening by.

No! the World's in awe of sea-broad heart-wail. Midst "mine-riden" gulfen-deeps, are Beings filtering down, dark, searchless depths; where pitiless and sorrowly

Men's home-devotion's civiler hopes descend from Earth's light of the World; tomb-inspired in coral-land's depths of oblivion, en-missioned with Aeon's ministry.

O, Europe, see! America's up-lift arms bidst thee arise to nobler worth of cheer, unleash! War-fame darest what naught em-prides:—her histories miss many a wave-sepulchered Hero ensphered in reffen masonry.

Ah, when shallst thy wrath-smitten climes e'en half remind their shell-shattered vistas of shrines of Creeds and Arts, whose coppered turrets bend in shamed dishevelry?

And who'll re-dome the shot-hurled historied triglyphs; o'er-toppling, charred heaps of ash and arsenal where might's misuse by mightiest minds, spell hate's perishable conspiracy?

O, foe-clenched Kings and miseried Trench-men, when shallst War's-end re-pay'st thee thy de-throned zeal thou'st squandered a'field so prodigious and sacrificially?

Lo, whosoever mayst yet retire from his shell-raked 'trenchment, scarred and scarce attired; appalled must greet hearth-side's weeping hearts and faces; so, rise! discommend Arm's savagery:

Embracingly, many will often turn with wistful heart toward answerless door-ways and paths, which can but echo our word's implore, as we caress the lost images toned on photo-tracery.

Then, how mayst reaped spoils of War's mercilessness, justify in death-silencing comrade's glad-voiced tongue (for e'en a famed Sculptor's chisle:—or for Medals and a Fool's Eternity?)

Turnst thou, my Brothers, let's pierce the heart's Demon of Vain-errorableness, even doth plain-life's half-frank brow of scorn be-woe what conscience can't erase:—its Memory.

O Generals of War, turnst hither; Harken; heedst thou "Woodrow's" sincerest call—(stack Arms!) to mercy pledge; we'll help thee seek a Brotherly Council,—who'll the wings of Peace un-tie:—

Her passport, America's long kept ready signed to go muster-out and home-ward turn the steps of every warring foreign soldier. Or, why doth hates and vanities defy

The known Sanctum of our Souls? that far song-filled, unseen chaosless height which conscience so vividly beholds,—over beyond these where Eagle, Plane and Planets fly.

Hear! Hear! Warriors go burn all thy charts of the combat's future charge;

Let's lean upon the hope of our Gethsemane Cross, in pew and Temple men yet build to Sanctify.

Jehova's Star—somewhere lingereth, for Life's sake:—'tis Peace—and streams through all realm with lengthier light than Carpathian nights hath ever wed from Time's vaulted sky.

!!!

The Wheeling News publishes also this epistle, from the author of the foregoing literary pot pourri:

SOLOIST'S PERSONAL LETTER

To Wheeling's Concert-folk.

The—VIOLIN—in

CONCERT of MELODIC and ORCHESTRAL

PHENOMENOLOGIES

TO BE PRESENTED HERE

by

MYLLEON AIYIARS

In Recital, which exhibits a new player's original system of technic, qualifying Mr. Phillip's mastery of the Violin as being the most meritory in technical advancement yet brought into practical use by Violinists.

LETTER,—To Fellow and Sister Musicians:—

Here, speaking for myself, as the Violinist (and "Hiver of many strange Fiddles") must impress on minds of all sceptics, the following facts:—Under no circumstance may I be heard playing music that will permit anyone to lay charge of Charlatanism against Selections you may hear at my concerts.

I'm playing to lovers of high-standard music,—a thoroughly original exponentry of generalized Violin-player's technic. This I have most studiously practiced, using several "openstring" scales; representing, that my violin's strings are tuned four ways in "open" unfingered notes; which has unquestionably enlarged the instrument's field of varying "tone-quality," also its range of melody and compass of harmony.

Through these inventions, every hearer appreciates the most beautiful timbre and resonance of string-music which is perfectly original, from its incomparableness weighed with other violin concerts; my recitals having no monotony like that of enduring one violin's scale and tone you hear usually played for the two-hour concert.

My solos are most admirably accompanied by real talent—a pianist and celloist—neither of these musicians find that I have spared demand of them for the execution of almost impossible technic in movements of the "Vivace;" Poise, in "Rubato"; "Perpet-Moto" and "double-tenths," sevenths and octaves; and whatever en-highens an effective orchestration to the solos.

Your truly,

J. PORTER PHILLIPS,
(Mylleon Aiyars.)

Modesty or Guilt?

"Innumerable things have been purchased for a mere song," says Bert Leston Taylor in his sapient and scintillating "Line O' Type" column in the Chicago Tribune, "but we are never told the name of the singer or the song."

The First Entry?

A friend sends this to Variations and comments: "Perhaps the inclosed was written by a candidate for the MUSICAL COURIER's great Critics Contest. It was penned by a local scribe who was 'writing up' a joint recital (in a certain New Jersey city) of Annie Louise David, the harpist, and Florence Anderson Otis, the soprano:

"Miss Florence Anderson Otis is a soprano with pleasing presence and charm of manner, combined with a voice of remarkable purity and sweetness which she has under complete control.

"Hear her voice a minute!

Like a lark or linnet,

How the warble bubbles up

From her purty throat;

Ah, now hear it fallin'

Like an echo callin',

Flickerin' gently downward

From some hills remote.

"That's how Miles O'Reilly described a favorite singer, and Miss Otis is a sweet pea from the same melodious vine.

"Mrs. Annie Louise David and her harp presented the other half of the program, and what a combination they were! If King David were to visit earth again and hear Annie Louise picking music from the strings of her beautiful golden harp he would issue an edict constituting her an adopted daughter of the court and leader of the choir of divine harpists."

Interchangeable War Music.

Saint-Saëns, on his way to America, is said to be bringing with him a war song called "La Francaise," which, according to the New York Tribune, "is in heroic measure, in five stanzas. The first strophe is in major, developing into a grand, sober, patriotic theme in minor tones. The refrain bursts forth with a repetition in major, giving the superb effect of brasses, drums and even salvos of artiller-

lery." The text? Well, the chorus runs as follows: "March forth to crush the villainy of bandits without honor or principle; the war cry of the Allies is human right and justice." French critics are reported to have called the Saint-Saëns song one of the most effective in the realm of martial music.

How little the music and text of a patriotic song are identified intrinsically and atmospherically with the country they glorify, is proved by "God Save the King," whose tune serves as a national air also for Germany, the United States, and several other countries. The "Marseillaise" might be German and "Die Wacht am Rhein" French for all the difference the melodies make. Saint-Saëns' song may yet be sung effectively by the Germans to these words in the refrain: "March forth to crush the villainy of bandits without honor or principle; the war cry of the Germans is human right and justice."

From Bow to Beans.

Theodore Spiering went a traveling recently in New Hampshire on the hunt for a suitable summer home, when he stopped in Concord and had dinner at G. Nardini's restaurant. What was Spiering's surprise, after a conversation with the host, to find in that New England town a descendant of the Italian violinist and composer, Pietro Nardini, whose well known concerto was written in 1760. It turned out also that the restaurant keeper's daughter keeps up the musical fame of the family by playing the piano with exceptional skill and musicianship.

Poetical Managers.

Laszlo Schwartz, manager of Helen Ware, sent out a picturesque and artistic booklet not long ago in which were set forth points of interest about the violinist. The recipients of the booklets received also a note from Mr. Schwartz, completed as follows:

Just an humble booklet
With pages small and few
But as to its contents
Well—

let us hear from you.

One of those to whom Mr. Schwartz addressed his poetical appeal was a well known Lockport, N. Y., manager, who replied:

Your couplet is so catchy,
I'd really like to know
What prices Ware's wares sell at
Well—

Quote them to me, do.

Rodin Might Do It.

The late William Curtis Benedict, of Providence, R. I., left a fund of approximately \$150,000 for the erection in Roger Williams Park of a "monument dedicated to and illustrative of music, which said monument shall be designed and executed in such manner as at once to instruct and adorn." We suggest that the piece be also one to stimulate the imagination and to fire the ambition of young American musicians. As a fitting subject why not: "American Composer Eating Partridge?"

Down With Mendelssohn.

Mendelssohn's violin concerto is not a sympathetic composition, according to the Cincinnati Times-Star. Undoubtedly not. In fact, its unsympathetic nature is the reason why it has been the most popular violin concerto for over half a century, why it stands unexcelled today as a model of the concerto form, why all the great fiddlers continue to play it frequently in public, and why it holds a place in their affections second to no other work as a piece of singularly beautiful melodic utterance and uniquely idiomatic writing for the violin.

A Clever Idea.

Our esteemed friend, the New York Tribune (issue of April 27, 1915) has hit upon something strictly new in the line of war cartooning. It is a picture of a battlefield with dead soldiers strewn around and a flock of vultures hovering overhead.

Fortune's Speed.

On May 1, Beau Broadway in his "Town in Review" department of the New York Morning Telegraph wrote that America now has one and a half grand opera companies. On May 2 he published this in his columns:

"I received the following wire from Philadelphia yesterday. It explains itself:

"Read your notice this morning that there are now one and a half opera companies in America. Thanks for the ad., but why call the Metropolitan half a company?"

FORTUNE GALLO,

Managing Director, San Carlo Grand Opera Company."

Higher Education.

"What is your notion of an educated man?" is being asked by a wag in the New York Evening Mail, to whom a correspondent answers: "He is one who can watch a gang of steel workers and understand exactly what is being done." Our notion of an educated man is one who does not when hearing a solo for the knee fiddle, exclaim: "The cello sounds so like the human voice;" and who each year when the Metropolitan Opera opens does not at the premiere say to his friends in the lobby: "Great night, eh?"

RUBINSTEIN CLUB'S ELEVENTH ANNUAL WHITE BREAKFAST AND MAY DAY FETE HELD AT WALDORF-ASTORIA HOTEL.

Hundreds of Handsomely Gowned Members of the Fair Sex Enjoy Brilliant Festivities
—Music and Dancing Form Feature of Interesting Occasion.

Very beautiful in its spring dress of white and scarlet carnations and sprays of dogwood, was the grand ballroom of the Waldorf-Astoria Hotel, New York, when, on Saturday, May 1, the Rubinstein Club held its eleventh annual white breakfast and May Day fete. There were tables, all beautifully decorated and looking like a mass of bloom, in every available space on the ballroom floor and even the galleries were crowded, making an appearance at once inspiring and gorgeous in the extreme. These tables, after the breakfast began looked like animated flower beds, there being hundreds of women, all smiling and nodding their heads.

Promptly at eleven o'clock the reception line formed and for an hour welcomed the members and their guests. At twelve the grand march began to the ballroom, where a delicious repast was served. When every one was in place, the president, Mrs. William Rogers Chapman, beautifully gowned and looking as radiant as the joyful occasion warranted, gave a cordial greeting, making every one feel that she was particularly glad to see her.

On Thursday, April 29, the annual election of officers occurred and these were installed at the breakfast. It is a noteworthy fact that Mrs. Chapman was unanimously re-elected as president of this splendid organization, and the other officers are as follows: Mrs. Samuel J. Kramer, vice-president; Mrs. Samuel Lane Gross, vice-president; Mrs. Alexander H. Candlish, recording secretary; Mary Jordan Baker, corresponding secretary and treasurer; directors: Mrs. John Hudson Storer, Mrs. Charles F. Terhune, Helen Barrett, Mrs. George Walter Newton, Mrs. W. H. H. Ameman; honorary associate members: Emma C. Thursby, Annie Louise Cary Raymond, Clara Louise Kellogg-Strakosch, Ella Wheeler Wilcox; musical director, William Rogers Chapman. A great deal of enthusiastic cheering followed the announcement and installation of these officers, proving their undoubted popularity with their fellow club members.

Before the introduction of the guests of honor, the attention of the guests was especially called to the huge scarlet carnations which were abundantly used in the decoration scheme. It is a new seedling, the parent plants being Beacon and Victory, and has been named "Olive Whitman" in honor of the wife of the Governor of New York State, who was a guest of honor. This carnation, which comes from the Biltmore Gardens, possesses the most desirable qualities found in the carnation world. As before stated, it is a very pronounced scarlet and very large, and as seen with the mass of white carnations and dogwood, the effect was one of great beauty.

Mrs. Chapman presented the guests of honor who responded in words fitting to this occasion. These guests were: Mrs. Charles S. Whitman, Mrs. William Tod Helmut, Mrs. Arthur Murray Dodge, Mrs. Wm. Cuning Story, Florence Guernsey, Mrs. Eugene J. Grant, Mrs. William Grant Brown, Mrs. John Miller Horton, Mrs. Howard McNutt, Mrs. Hugh Reid Griffin, Mrs. A. M. Palmer, Mrs. Ralph A. Trautman, Mrs. Arthur Elliott Fish, Mrs. Katherine A. Martin, Mrs. Austin N. Palmer, Helen V. Boswell, Marcella Sembrich, William Stengel, Mme. Clara L. Kellogg-Strakosch, Albert Morris Bagby, Emma Thursby, Harriet Ware-Krumbhaar, Ella Wheeler Wilcox, Lucy Gates, Mrs. Elmer E. Black, Mrs. W. W. Ford, Mrs. C. H. Griffin, Mrs. Leonard L. Hill, Mrs. Charles G. Braxmar, Mrs. Bedell Parker, and the officers of the club.

Choral members of the club then sang the grace, after which there was a merry chatter until two-thirty o'clock, when the musical program was given. During the breakfast, Fenrich's Orchestra played with excellent effect. Among their numbers were the old favorites in which the diners joined heartily, vigorously applauding the players at the conclusion. It was during the breakfast also that this season's breakfast song, to the tune of "Tipperary," was sung with all the vim which characterizes the musical offerings of the club. The words were as follows:

In this lovely city,
There is nothing half so dear,
As the annual breakfasts
Of the clubs, both far and near.
Glad reunions every one,
We greet our friends with cheer;
Happiness reigns everywhere,
We're so glad to be here—for—

REFRAIN AFTER EACH VERSE.

There is no place like the Waldorf,
There is no place so dear,

There is no place like the Waldorf
At any time of the year.
To Rubinstein's White Breakfast
We all delight to go;
There is no place like the Waldorf
On May Day, you know.

The Waldorf is the place to go
Where every one is gay,
There you'll find the Rubinstein,
It is a gala day,
Singing songs of love and mirth
And dear old U. S. A.
With everybody happy there
And this is what they say:

Gathered round the May pole
In the center of the room,
Faces dear, that shine so bright,
With happiness they bloom;
Music, flowers, pretty girls,
This beautiful May day,
To the tune of Tipperary
We all join in and say:

Rubinstein is twenty-eight,
Her birthday now is here,
Mother club in music,
All others here revere;
Many years she's given us
In harmony of song,
Fine musicales and concerts
To which we all belong—

And they're all held at the Waldorf,
At the Waldorf so dear;
There is no place, etc.

All hail to our conductor
Who has raised our standard high;
Three cheers for our president,
With these we live or die;
Long may they be spared to us,
To keep our record bright.
We dearly love our Rubinstein,
She surely is "all right"—and
There is no place, etc.

While the ballroom was being cleared and put in order for the musicale and dance which followed, a reception was held in the adjoining rooms. At this time the gentlemen began to arrive for the musicale and dance, having been cruelly excluded from the joys of the breakfast, with the exception of less than half a dozen who were especially invited guests at the breakfast. And here it must be mentioned that many were disappointed at the unavoidable absence of Conductor William Rogers Chapman, whose genial smile and hearty handshake have made him a general favorite with the members of the Rubinstein Club and their friends.

At two-thirty o'clock the orchestra played the overture to "Poet and Peasant" and the musical program was auspiciously begun. This was followed by the "Dance of the Elves" (Wilcox), in which Ella Wheeler Wilcox and Edith Davies Jones at their harps played for the graceful dancing of twelve little girls with Elsa Reed as solo dancer. This number was a special favorite with the guests and it was indeed a very pretty sight. Lysa Graham then danced to Chopin's waltz, No. 1, from op. 64, to the delight of the audience. Frederic Hoffman then sang four old folk-songs with lute accompaniment. There were two in German, by H. Jordan, "Zwei Königskinder" and "Hinter Metz bei Paris"; one in old French, "Aupres de ma blonde," and Nevin's "Children's Garden of Verses." His work was heartily applauded.

Esther Bradley gave a charming rendition of the "Serenade," by Hasselmans, which was followed by a "Butterfly Dance" to Dvorák's "Humoresque," given by Katharine Noyes. Greta Torpadie sang "Villanelle" (Del' Acqua) displaying a voice of rare beauty and one which has been excellently trained. As a fitting finale for a May day fete, Donna Bain arranged a May Pole Dance with fifty charming fairies whose graceful movements and beautiful costumes formed a picture of wondrous beauty.

During the afternoon the handsome new banner of the Rubinstein Club was displayed for the first time. It is of heavy white satin, bearing a painted head of Rubinstein and a replica of the club pin, and belongs to the club individually and collectively, since each member subscribed her share to its purchase and thus feels a lively personal interest in it. The souvenirs were beautiful rock crystal flower baskets, delicately hand carved and bearing on the handle the tinted place card.

Credit for the unusually successful breakfast in which events moved without a hitch of any kind is due to Mrs.

Charles Tollner, chairman of the Breakfast Committee, who was presented with a handsome gold watch in recognition of her faithful services in this capacity for two years. She was ably assisted in her arduous task by her vice-chairman, Mrs. H. C. Hallenbeck, and the twenty ladies on her committee. Another lady who deserves special mention for the success of this annual affair is Mrs. Alfred W. Cochran, chairman of the reception committee, her vice chairman, Mrs. Robert H. Rucker, and the twenty-six ladies who made up her committee.

General dancing began at four o'clock and continued until the guests, surfeited with so many delights, would fain betake themselves homeward, there carefully to place in memory's casket of delightful days the eleventh annual white breakfast and May day fete of the Rubinstein Club.

Next season will find this energetic club busier than ever. There will be five afternoon musicales which will occur on the third Saturday of each month beginning with November, thus: November 20, December 18, January 15, February 19, March 18 and April 15. Many interesting features are promised for these musicales and they will without doubt prove events of special interest. There will be three evening concerts, namely on December 7, February 29, and April 25. The reception and ball will occur on February 8, and the twelfth annual white breakfast will close the season on May 6.

Thus endeth the twenty-eighth season of the Rubinstein Club of New York, a season made bright with many enjoyable musical events and brought to a glorious close with a splendid breakfast, musicale and dance.

Aborn English Grand Opera Company in Brooklyn.

"Carmen."

Bizet's cigarette girl and her tragic story as usual interested the audiences which attended the performances given at the Brooklyn Academy by the Aborn English Grand Opera Company for the first half of the week, beginning April 26. Maude Santley as Carmen did some excellent work, her characterization of the changeable gypsy girl being intelligent and effective. Miss Santley's voice is powerful and yet contains quality that is charming. She alternated with Gertrude Francis in the role.

Louis Kreidler and Morton Adkins were heard alternately in the role of the Toreador. Mr. Kreidler's artistic conception of the part and his dramatic singing and acting in it were an outstanding feature of the performance.

Salvatore Sciarretti was the Don Jose of Monday and Wednesday nights, and he sang in Italian. The persons who paid their money in the fond hope that they were to listen to opera entirely in English had, however, one compensation, for Mr. Sciarretti made the meaning of his words clear by his fine acting. Giuseppe Agostini sang this role at the Wednesday matinee. He is a splendid artist. Both these singers were members of the San Carlo Opera Company, which closed its long and successful season recently and had been heard with that organization in Brooklyn several weeks ago.

Other members of the "Carmen" cast were Eileen Castles, a winsome and vocally satisfactory Micaela; Miriam Norris (Frasquita), Aurelia Hullsman (Mercedes), George Shields (Dancairo), Philip Fein (Remendado), S. Paul Veron (Zuniga), and Fred Chapman (Morales). Ernst Knoch conducted.

"Hansel and Gretel."

Mary Carson and Gladys Chandler, respectively, sang the roles of Hansel and Gretel at the matinee performance of Humperdinck's opera on April 27. Both artists have appeared in Greater New York before, with the Century Opera Company, when their singing and acting received praise in the MUSICAL COURIER. Miss Carson is the more experienced stage personality, and shows it in her composure and self-reliance, while the youth of Miss Chandler makes its appeal, both to eye and ear. Their duet singing was especially good, and the whole performance went with gusto, giving enjoyment to the grown-ups as well as to the many little people present. Louis Kreidler sang Peter with unction, Maude Santley was a capable Gertrude, and Philip Fein sang the Witch. The Sandman and Dew Fairy were represented by Camilla Elkjaer, and Ernest Knoch conducted with spirit.

"Tales of Hoffmann."

On Thursday, April 29, the Aborn English Grand Opera Company presented "The Tales of Hoffmann" at the Academy of Music, Brooklyn. Louis Kreidler in the triple role of the evil genius displayed his usual marked histrionic ability and splendid baritone voice. Maude Santley as Nicklausse, the friend of Hoffmann acquitted herself satisfactorily. The other members of the cast were drawn from the ranks of the company and have been heard in various roles during the Aborn season at the Brooklyn Academy. Ernst Knoch conducted.

MRS. WILLIAM R. CHAPMAN.
Photo by Mishkin Studio, New York.



Photo by Drucker & Co., New York.

ELEVENTH ANNUAL WHITE BREAKFAST AND MAY FÊTE OF THE RUBINSTEIN CLUB OF NEW YORK (MRS. WILLIAM ROGERS CHAPMAN, PRESIDENT), HELD AT THE WALDORF-ASTORIA HOTEL, SATURDAY, MAY 1, 1915

HENRIETTE WAKEFIELD NOW IN CONCERT FIELD.

Distinguished American Contralto Is Being Booked for Numerous Engagements for Next Season.

Prominent among the Metropolitan Opera artists who are to be heard in concert next season is Henriette Wakefield, contralto of the Metropolitan Opera Company. For five years she has been identified with such operas as "Martha," "Trovatore," "Lohengrin," "Manon," "Tannhäuser," "Parsifal," "Lobetanz," "Rheingold" and others.

Although limited by her contract with the opera company and her frequent appearances there, Miss Wakefield has successfully filled numerous engagements this season, among which were appearances with the New York Symphony Orchestra, the National Saengerfest of Milwaukee, the Newark Arion Saengerfest, the Connecticut State Saengerfest, the Milwaukee Music Verein, the United German Singing Societies of Ohio and numerous others.

For next season, however, Miss Wakefield is being booked much more extensively and will probably tour as far West as the Pacific Coast. One of her most important engagements already arranged for is an appearance with the New York Oratorio Society (Louis Koemmenich, conductor), for two appearances in "The Messiah," on December 28 and December 30, respectively.

Miss Wakefield is a singer of wide experience, and her deep and beautiful contralto voice has won her the praise

of press and public alike. It was her voice, artistic resources and musicianship which prompted the late Gustav Mahler to predict for her a great career. Arturo Toscanini said of her voice, after she had sung the Rhine-tochter in the wonderful performance of "Götterdämmerung" he conducted at the Metropolitan Opera House three years ago, "E bella e pura." It was this beauty of quality which also attracted the attention of Heinrich Conried during the final year of his regime at the Metropolitan, but it was principally her musicianship and the authoritative interpretations of her arias that gained her the opportunity to make her debut on the principal operatic stage of the world.

Wherever and whenever Miss Wakefield has appeared, either on the operatic stage or in concert, she has always charmed by her graciousness and a personality undeniably magnetic. She has also pleased because of her big, beautiful voice and because of her almost flawless diction and attractive style.

Next season should bring with it many engagements for this singer. Walter Anderson, her manager, is arranging for many engagements for Miss Wakefield next year, and if predictions come true she will enjoy the most successful season of her career.

Laura E. Morrill's Pupils

Close Series of Musicales.

Pupils of Laura E. Morrill united in the closing musicale of the season, which was held in one of the recital halls at Aeolian Hall, New York, on Tuesday evening, April 27. Perhaps never in Mrs. Morrill's successful career and in spite of all the splendid concerts which her pupils have given, has there been one which reflected credit upon her training to a greater extent than that of the final event of the 1914-1915 season.

Russell Bliss, bass, opened the program with a splendid rendition of the "Pilgrim Song" by Tchaikowsky. Dorothy Raymond sang "Sweethearts" (Lynes), "A Pastorale" (Carey), and "In einem Rosengartenlein" (Hildach). Although Miss Raymond has been studying with Mrs. Morrill for a comparatively short period of time and this was her first appearance at one of these recitals, she shows unmistakable evidences of the training she has received. Ethel Morris, another newcomer at these interesting recitals, sang "Spring Song" (Gounod) and "Down in the Forest" (Ronald), displaying a voice quite remarkable for a girl only seventeen years of age.

Bertha Kinzel and Lillia Snelling united in a duet from "Semiramide," delighting the audience with the beautiful blending of their voices. Miss Kinzel was also heard in an aria from Mozart's "Il Re Pastore," with violin obligato played by Gerald S. Kunz, and in Brewer's "Fairy Pipers," her beautiful voice and charming personality winning for her the enthusiastic applause of the audience. Miss Snelling also sang an aria by Saint-Saëns. Miss Snelling is a favorite with audiences at these recitals and her splendid work on this occasion deepened the impression she had already made.

Still another newcomer was Claribel Harris, who gave "Elsa's Dream" (Wagner) in a very satisfactory manner, indeed. Winifred Mason gave the "Shadow Song" from Meyerbeer's "Dinorah," which served to display her lovely voice to advantage.

Clarence Bawden, tenor, reflected credit upon himself as well as his teacher by his rendering of the song, "And I, John, Saw the Holy City."

Three trios for ladies' voices, arranged by Charles Gilbert Spross (who played the accompaniments of the evening in his usual brilliant manner), from the "Venetian Suite" of Nevin, were performed. The singers in these trios were Winifred Mason, Mabel Walker, Claribel Harris, Claire Lillian Peteler, Bonnie Morrison and Ellen Tastrom.

An unusually large and enthusiastic audience was in attendance, uniting in the expression of lively anticipation with which they regard the series of next season.

Hartford Choral Club's Concert.

On Friday evening, April 30, the Choral Club of Hartford, Conn., gave its second concert of the eighth season, at Parsons Theatre, under the direction of Ralph L. Bald-

win. The club was heard in an "Ode to March" (Waring Stebbins), "O Time of Blooming Roses" (Wagner), "Cherry Ripe" (Alexander Matthews), "The Two Visitors" (Ralph L. Baldwin), "The Norsemen's Raid" (Horatio Parker), "Song of May" (Frank van der Stucken), "Laughing Song" (Franz Abt), "Little Indian, Sioux or Crow" (Homer N. Bartlett), "The Ring and the Rose" (Henry G. Chapman), and closed with the prize composition of the Pittsburgh Male Chorus, words by Richard Realf and music by Harvey B. Gaul, "Hymn of Vulcan." Samuel Gardner, violinist, and Emil Newman, accompanist, assisted the club upon this occasion. Mr. Gardner played compositions by Pugnani, Juon, Cui, Kreisler, Rachmaninoff and Mendelssohn.

Musical Plagiarism.

The Wagnerian flavor in the music of Mr. Holbrooke's "Children of Don" raises the question as to how far a composer may be influenced, without detriment to his own work, by that of others. The impossibility of avoiding such influence is obvious enough; in fact, any attempt to do so would be a very short sighted policy. A composer has to appeal to his fellow beings, he has to work with current material. Music is constantly progressing in one way and another, and to totally ignore changes is to limit one's vocabulary.

It is an undoubted fact that the exigencies of musical expression are such that it is quite possible to use the common phraseology and yet preserve one's individuality. From the earliest times there are proofs of this. In the days of Mozart, and even Beethoven in his early period, the practice of working upon the same themes led to the individuality showing itself most in the treatment. There are not a few of Beethoven's melodies which are to be found in the works of his predecessors. But music gradually became more and more personal until that quality had to be looked for in the actual invention as well.

The results of this are to be found in the several sharply defined styles in the compositions of latter-day men. Brahms, Wagner, Schumann, Chopin, Tchaikowsky, Strauss, Debussy, Puccini, all have a peculiar individuality of expression which is unmistakable. How strong it is becomes evident when a close examination is made of any so-called plagiarism occasionally to be met with. The often quoted identity in the first three notes of the theme of Brahms' violin sonata in A to those of the "Preislied" from "Die Meistersinger" creates a resemblance so momentary as to be more apparent than real. Movement and song are in their essence entirely dissimilar.

Far more disturbing, if that is not too strong a word, are the likenesses observable in various works from the same hand. Puccini has certainly repeated himself in his later operas; Debussy's harmonic method almost necessarily entails repetition: the chord of the augmented fifth, which results from so constant a use of the whole-tone scale, enforces a limitation of his resources; in rewriting the Venusberg scene for the Paris production of "Tannhäuser"

Wagner did not escape the influence of "Tristan," completed the year before; further examples could be enumerated in the works of Chopin and Brahms.

It might be thought that originality must become more and more difficult to achieve in view of the enormous amount of music in existence. The fact, however, that it has been possible for so distinct and novel a school to arise as that of modern France with Debussy and Ravel at its head should make one pause before believing that the possibilities of variation are by any means exhausted. The truth is that every fresh departure, the work of every individual composer, only brings up a fresh set of influences which rightly used serve in their turn to mold yet another style. It is in fact a process of assimilation which is continually going on.

To the young composer, perhaps, the most serious danger lies in his natural predilection for the style of a single writer. Such predispositions are almost inevitable owing to the strongly accentuated differences between the giants of later days. The more recent the achievement the more difficult is it to remain catholic in taste and sympathy. There was a time, and not so long ago, when the Wagnerite and the Brahmsite were at loggerheads. Such antagonism is gradually passing away. The principles of both composers are now seen not to be so far apart as was at first thought.

There is all the difference in the world between a healthy influence and direct plagiarism, and it would seem that the best antidote to the latter would lie in a continual attempt to widen the mental horizon, to attempt to assimilate the methods of all schools. The catholicity of English musical taste makes this an easy matter in so far as opportunity is concerned. We may often be behindhand over first productions, but, on the whole, it is safe to say that there is more variety in musical performance in London than in any other city in the world.

Although musically Wagner no longer remains a figure whose work needs the partisan but honorable adherence as of old, dramatically he still represents ideals which stand alone in their grandeur and beauty. In spite of later achievements, therefore, his influence is bound to be paramount with the opera composer who sets store upon romance and character as opposed to sensation and events. This limitation in models sought for guidance has naturally had the effect of causing a great amount of Wagnerism. Humperdinck was not free from it, and in a sense, because Wagner could not be surpassed, opera of this type has not progressed, if one excepts the examples of Strauss.

Of course, there has been a lack of fresh musical and dramatic talent, the two attributes by no means always going together, and, moreover, one may ask, have the Wagner principles always been rightly understood? To copy him blindly is surely to overlook the path which he, with his innovations, left open to be followed. The principles, indeed, of the Wagner music-drama are, so to speak, but pegs upon which the composer can hang his own clothes. But many examples seem to suggest that what has been imitated is only the means whereby those principles are set forth.—Pall Mall Gazette.

Grace White's Sioux City Recital.

On April 29, Grace White, violinist, gave a recital at Sioux City, Ia., assisted by Ethel Collier, soprano, and Albert Morgan, accompanist. Miss White opened her program with the grand concerto by Vieuxtemps and closed it with an Indian group by Burleigh. Other composers who were represented on her program were Bach, Schubert, Wieniawski, Kreisler, Hauser, and a group by herself. These compositions by Miss White were "The Fountain," "King Winter," "The Icicle," and "The Bonfire," and served to display her talents as a composer. Miss Collier sang "Magic Song" (Meyer-Helmund), "Could My Song with Birds Be Vieing" (Hahn), and "Synnove's Song" (Kjerulf). In addition to his services as accompanist, Mr. Morgan contributed Weber's "Invitation to the Dance" to the attractive program.

Prize Song Published.

"Lebewohl," the song which won the Newark, N. J., Music Festival Prize Song Contest, in which forty local composers were entered, has been published and is now on sale. Russell S. Gilbert is the composer.

This song will be sung on "Concert Night," May 6, by May C. Korb, the winner of the Festival Local Soloist Prize, twenty-nine young girls competing for the honor. On this same program will appear Margarete Matzenauer, contralto of the Metropolitan Opera Company, and Fritz Kreisler, the world renowned violinist.

Mrs. Cottlow Sails.

Selina O. Cottlow, mother of Augusta Cottlow, the American pianist, left for Berlin on the steamer Rotterdam last Saturday to join her daughter. Augusta Cottlow will make an American concert tour during the season of 1916-17.

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SOME ASPECTS OF CRITICISM.

It is the Ishmael of words. Even in sound it is harsh and displeasing, while praise, with its open vowel and soft consonant, is its antithesis in both sound and meaning, says Adele M. Ballard in the Seattle Town Crier. Yet it has been largely through criticism that civilization has developed, consciously and unconsciously.

In the stone age when man laboriously formed his first weapon of defense down to the present time of rapid firing guns, advancement has been forced through competition in criticism. From the primitive dance of the savage to the swan dance of Pavlova is a far cry, but the progress has been achieved through criticism and the resultant effort to meet it.

To be of service the critic must have, primarily, intelligent appreciation. Of appreciation we have plenty and while it is one of the fundamentals it defeats its own aim if it be indiscriminate. To make it of value it must be joined with intelligence born of knowledge; knowledge of what has preceded in the special line of work under consideration both in degree and kind; the reason and foundation of both its superior qualities and faults before reliable judgment can be passed. In this way it becomes the guiding spirit in life, literature and art through scrutiny and subsequent judgment.

Criticism takes nothing for granted; it analyzes and compares; it asserts and supports the assertion without partizanship or bias so far as it lies within the power of the critic, though it should be remembered at the same time that it does not lie in the domain of the critic to teach the artist how to paint, to sing, or to write. It is creative in a different sense and builds up by careful study of characteristics and keen examination of the merits of a subject and makes culture possible by taking work in the mass and distilling it into a finer essence than had been dreamed of by its creator. For instance, you write something and it falls into the hands of one who has a deeper spiritual insight and a more vivid imagination than yourself; about your few lines is woven a delicate web of fancies of which you never dreamed and into them is read a meaning full of the beauty of that alien mind quickened into appreciation, for "each one sees what he carries in his heart."

Censure is not criticism, for that requires neither intelligence nor appreciation and easily becomes destructive; it is largely due to the lack of criticism that we are deluged with repulsive plays, decadent art and literature, and silly songs that flutter their rags along their syncopated way into early oblivion.

Not many moons ago, a young woman who had won a prize for the best story submitted to a well known publishing firm was interviewed concerning her ambition.

"I write cheerful stories," she said complacently; "I think Poe would be more popular if he had written bright stories."

The unconscious humor of it all was delicious. Undoubtedly the prize of \$10,000 was far greater than Poe ever dreamed of possessing; but his stories have found their way into the world's classics because they had in them the breath of life, while the young woman's bright green van has wobbled along unsteadily on amateurish wheels into the limbo of the upper shelves. She is not wholly to blame for her immature judgment; \$10,000 is sufficient to warp almost any one, but the supposed critics who passed on her work without intelligent appreciation of values are the real offenders.

The author of "Queed" took publishers in general to task for returning his manuscripts with painful regularity until one reader took a chance on what became one of the best books of the year. Since then Mr. Harrison has been besieged for work and that which had been declined is now accepted with thanks and a fat check. To be sure the success of "Queed" is a guarantee to the public of the quality of his work, but the crux of the matter really lies in the fact that the critics who read the manuscript and passed judgment were not efficient, inasmuch as they neither dared to please themselves nor knew what would please a large part of the reading public. The wail over the lack of capable critics worthy of the name is constant and on the increase if one may believe librarians and publishers.

A new religion or system of ethics comes into being as a criticism on those which preceded it, and they in turn are constantly changing through the same medium to adapt themselves to the varying needs of mankind. To believe in the same things in the same way as our forefathers did is not sufficient for us—nor will it be sufficient for those who follow us to believe in our belief, so they must work out their own problems by weighing and criticising our methods and results. Life is continually in solution, ever changing, and when it crystallizes it is dead.

Both discrimination and sincerity are necessary. In the playhouse too often the stage includes the box and business office and when a critic has to keep an eye on all three the result is what we find in the average daily paper, hence the lack of dependence the public places on such reviews. Once in a while, however, the dramatic editor

ventures to express the truth as he sees it and this from a Denver paper is an example: "George Miln played Riche-lieu last night; he played it until half-past eleven." More recently a writeup of a famous violinist by the sporting editor, apparently, said: "He played with speed and precision." No more honest opinion of the violinist's playing has ever found its way into print, and while both instances lacked elegance, no one was left in doubt as to what the critic meant.

Work suffers vastly more through weak praise than through healthy criticism; and the complacency of the artist and the ignorance of the public form a strong alliance. "Taste or judgment," said Shaftesbury, "does not come ready formed with us into the world. It can neither be begotten, made, conceived or produced without antecedent labor and pains; and Arnold declared that it created the intellectual atmosphere of the age, revealing beauties that otherwise would be partially sensed or altogether lost. It is an art in itself, and by some it is considered to be of higher value than that with which it deals."

That criticism should be so generally resented is both unfortunate and natural, for praise, even though indis-

1915-16

MISS FARRAR
MADAME MELBA
MR. KREISLER
MR. PADEREWSKI

DIRECTION:
C. A. ELLIS
SYMPHONY HALL, BOSTON

criminate, is far more pleasant and palatable, though it lacks the stimulus to endeavor, instead of creating the divine discontent.

So, in spite of the fact that in criticism there is no last court of appeals that aside from the technical knowledge it is the result and not the method that is to be dealt with; that the personal equation can never be entirely eliminated; that traditions ever lie in wait to bias judgment; and that an opinion is not necessarily a criticism, yet with all these varying influences the fact remains that the critical spirit is the guide that can be depended upon to lead us into the broad land of the cosmopolitan.

Thibaud's Martial Confidence.

Jacques Thibaud, in Paris on a few days' leave from the front, writes that he is confident the war will be over in time to permit him to visit America next season. He says: "Before the end of the summer our arms will have been

victorious. Germany thought she could conquer the world. Her coup was marvelously prepared, but the heroism of the French and the Allied Nations will get the better of that pride. Prussian militarism has to yield. Nor will it ever rise again; this is its death-agony. Give me news of my friends in America. I have no time to write, but often think of them. I am happy over their success, as well as over our assured success in this monstrous war."

The Other Side.

[From London Musical News, April 3, 1915.]

It will be remembered that it was rumored some time ago that the engraved plates of German music printers had been commandeered, in order to be melted down into bullets. That this was more than rumor, which for once proved better than a lying jade, was also known later. Mr. Algernon Ashton has had to bewail the loss of his plates printed at Leipsic, and several British firms who sent their music to be engraved abroad have lost their stock, and are now busily engaged in getting them reproduced—this time, we are glad to say, at the hands of their own countrymen.

We were all inclined to laugh at the straits our enemy were in, in having to convert music into bullets, but in this respect we were, perhaps, ill-advised, for something of the same kind of thing is taking place in this country. We are not, it is true, destroying goods, or converting what existed into material other than what was intended. But it appears that several gramophone companies have been visited by the Government with the object of turning their factories temporarily and in part to the uses of war. Their disc making machinery seems to be extremely suited to the manufacture of shells, and thus these firms are adding the making of munitions to their wonted trade. It is said that one firm is turning out about 3,000 shells a day. It says much for the capacity for work that these firms do not appear to show any great falling off in the manufacture of talking machines at the same time. For not only does the ordinary trade appear normal, but there has been a great increase in the output, owing to the enormous number of gramophones and discs sent out to cheer our men at the front. Thus, the manufacturers have shown a pleasing versatility. They are, at one and the same time, sending out machines to cheer the brains of our soldier lads, and others to shatter those of our enemies. Which, when one comes to think of it, is just what is required in these terrible times.

Harriet Story Macfarlane Entertains Children with Songs and Stories.

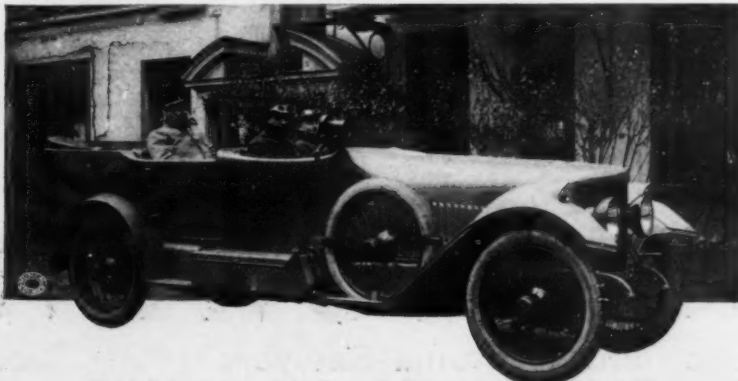
April 23, Harriet Story Macfarlane, contralto, gave a recital of songs and stories to an audience of about four hundred children, at Tiffin, Ohio. It was a very warm day, but the little ones were so engrossed with her songs and stories that they forgot to be restless, and she was heartily applauded by the appreciative youngsters. After a hurried dinner and a change of gown, she appeared before an audience of music lovers, and gave a program of about fifteen numbers with encores. Despite the intense heat, her audience was most enthusiastic over her voice and the charm of her personality.

On Saturday, May 8, Mrs. Macfarlane will give a recital to the children in Detroit, Mich., where her success as an entertainer of little folks is well known.

American Composers Featured.

Frankfort, Ky., April 28, 1915.

Several American composers were represented in a delightful program presented last night at the Episcopal Parish House, in a song recital given by Christine Levin, contralto. The program which was divided into four parts included as the last section, songs of nature by American composers. They were as follows: "Way Down South" (Homer), "Only of Thee and Me" (Bauer), "The Star" (Rogers), "The Rainbow-Child" (Coleridge-Taylor), "June" (Mrs. Beach), and "Hymn to the Night" (Campbell-Tipton).



JACQUES THIBAUD (FRONT SEAT, RIGHT) ON DUTY IN FRANCE.

NEW YORK MOZART SOCIETY HOLDS ITS SIXTH ANNUAL WHITE AND GOLD BREAKFAST

Hotel Astor Scene of Brilliant Gathering of Prominent Women on Saturday, May 1—Gentlemen Included Among the Guests of Honor.

Ladies, hundreds of them, gowned in white and yellow, gathered at Hotel Astor, New York, May 1, to partake of the sixth annual white and gold breakfast of the New York Mozart Society. This breakfast was unique in the annals of the club's history in that it was in the nature of a grand naval event. Mrs. Noble McConnell, founder and president of the New York Mozart Society, was handsomely gowned in an admiral's uniform of white and gold. Over her left arm she wore the little square of blue silk, dotted with stars, which only an admiral has a right to display, and which was sent her by Admiral George Dewey through Mrs. Donald McLean, who is an honorary member of the society. Right gallantly did Mrs. McConnell carry herself in her jaunty uniform, and she might well do so, for it was an event which did her credit and her staff and crew were that which any commander might regard with pride. This staff and crew consisted of the following, all appropriately and handsomely gowned: Rear admiral, Mrs. Samuel Gardner Estabrook; vice admirals, commanders, commodores, captains, lieutenants, midshipmen, middies, assistants and adjutants.

To this body of sailor men (or rather women) Mrs. McConnell paid a grateful tribute after the feast, declaring in conclusion that she would not accept the responsibility of seating and suiting all that vast assemblage for anything that might be given her.

At eleven o'clock the long receiving line formed, and from that time until long after twelve a continuous line of members and guests passed down the room, afterward forming in groups until it was difficult to move about, and keeping up such an incessant chatter which reminded the interested observer of the continuous patter of heavy raindrops on a tin roof during a heavy storm.

At last the doors to the grand ballroom, which was attractively decorated with flags from the Atlantic Yacht Club and private flags of Commodore Blackton, were thrown open and the ladies passed into the room where each table was set for ten, and when all were in their places Mrs. McConnell, preceded by a fife and drum corps, was escorted into the ballroom by Rear Admiral Charles D. Sigsbee, her staff and the guests of honor following.

The guests of honor were: Charles D. Sigsbee (Rear Admiral), Commodore and Mrs. J. Stuart Blackton, Fleet Captain and Mrs. Alvah Nickerson, Dr. and Mrs. A. Edwin Keigwin, Mr. and Mrs. Samuel Gardner Estabrook, Mr. and Mrs. R. E. Johnston, Honorable Samuel Scott Slater, Junior Lieutenant Scott B. McCaughey, Mrs. James Allen, Mrs. Clarence Burns, Mrs. Camille Birnbohm, John McE. Bowman, Mrs. George W. Butts, Mrs. Norbert H. Bachman, Mrs. J. B. Ballou, Lulu Bried, Maida Craigen, Mrs. Haryot Holt Dey, Mrs. John Harden Dorn, Mrs. Charles M. Ford, Helen Fairbanks, Baroness Von Klenner, Prof. Walter Henry Hall, Mrs. John Jacob Hopper, Mrs. David Mason, Mrs. J. Christopher Marks, Mrs. James McCullaugh, Lucille Orrell, Mrs. George M. Prest, Mrs. Frank Peteler, Mrs. Claude M. Rivers, Charles Gilbert Spross, Grace Strachan, May Riley Smith, Mrs. Thomas Slack.

The table decorations were miniature ships and glass bells, bearing the inscription "The New York Mozart Society White and Gold Breakfast, May 1, 1915," were at each place. These bells were used instead of hand clapping and with greater musical effect.

After an invocation by Dr. A. Edwin Keigwin, the entire assemblage joined in singing "Come Thou Almighty King." Following a brief account of his life and the many honors he has so justly merited, Mrs. McConnell introduced Rear Admiral Sigsbee. After reading a letter of regret sent to Mrs. McConnell by Mrs. Donald McLean, the great naval hero told many amusing stories which had occurred during his many years of service for his country. He was followed by another gentleman of the navy, Commodore J. Stuart Blackton, who kept his hearers in peals of laughter. The other speaker was Dr. Keigwin, whose remarks were altogether fitting. The Rear Admiral

being obliged to leave in order to attend another banquet, Mrs. Blackton proposed that the diners, one and all, arise and give three hearty cheers for him. Accordingly the ballroom rang with the salute, which was followed by the spirited singing of the "Star Spangled Banner."

Although the following program had been carefully arranged but five numbers were given:

Harp solo, Gitana.....	Hasseimans
Edith Mae Connor.	
Indian Lament	Dvorak-Kreisler
Variationen	Tartini-Kreisler
Master Edward A. Rice, violinist.	
Earl Rice, accompanist.	
Blue Danube Waltz.....	Johann Strauss
The Quartet.	
Ishtar	Spross
Heigh-Ho	Burleigh
Joseph Mathieu.	
The Quest	Smith
My Lover He Comes on the Skee.....	Clough-Leigher
Flora Hardie.	
Spanish Serenade	Elgar
The Goolings	Bridge
The Quartet.	
Lungi del caro bene.....	Secchi
The Mad Dog	Lehmann
James Stanley.	
Cradle Song	Barili
Czardas	MacDowell
April Song	Newton
The Lass with the Delicate Air.....	Arne
Louise MacMahon.	
Gentle Dawn	
Come All Ye Lads and Lassies (Flora's Holiday).....	Wilson
The Quartet.	

Miss Connor showed herself to be a harpist of decided talent and a well grounded musician. Master Rice played the Kreisler arrangement of Dvorak's "Indian Lament" with much charm. Johann Strauss' immortal "Blue Danube," as sung by the quartet, which was made up of Louise MacMahon, soprano; Flora Hardie, contralto; Joseph Mathieu, tenor; James Stanley, bass; Eleanor Stanley, pianist, embodied all the joy and gladness of the springtime and evoked hearty applause. Mr. Mathieu sang Burleigh's "Heigh-Ho" with a martial air, displaying a tenor voice of wide range and mellow quality. The musical offerings were brought to an abrupt close with the final number on the program, "Come, All Ye Lads and Lassies," ("Flora's Holiday.")

Amid a fanfare of trumpets and many advance heralds, the good ship Mozart next hove in sight, far across the sea of faces, and was swiftly and safely borne to port on the table in front of Mrs. McConnell. This was laden with gifts, which Mrs. McConnell distributed to various ladies for their faithful services during the past. Of the one hundred and twenty-four hostesses, those who entertained two or more tables (twenty or more guests) Mrs. McConnell gave silver after dinner coffee sets. To all the ladies who had brought in new members during the year she gave a very handsome black and white parasol, and ladies who dined in the rose room received green silk parasols. Rear-Admiral Mrs. S. G. Estabrook, chairman of arrangements, received a beautiful diamond pin and a large painting of Mrs. McConnell in addition to the after dinner coffee set and the black and white parasol.

Mrs. George Washington Renn and Mrs. Henry C. Hawkins received watches; Mrs. Jos. Alex. Sellars, Lulu Bried, Mrs. Peter F. Diehl, Martha C. Riefe, Mabel Hill, each received a handsome card case from Tiffany's made of gold leather and containing a gold piece; Marjorie Knight, Frances Coles, Florence L. Kohler, each received a silver vanity case; Mrs. Martin Burke received a silver jewel box; the five little midshipmen each received a miniature dreadnought; Mrs. Alvah Nickerson and Mrs. Charles R. Perkins each received a handsome handbag, the latter having attended every rehearsal for the past six years; Mrs. John J. Hayes, a silver candelabra; chairman of ushers Alexander Hamilton received a silver cigarette case; and in order that no one be slighted Mrs.

McConnell presented every one present with an autograph picture of herself; not because she wanted to thrust herself upon the people, as she remarked, but simply because so many had asked for them that she could no longer refuse.

Nor was Mrs. McConnell forgotten by her ladies. From the board she received a beautiful necklace; from the reception committee a very handsome traveling bag, fitted with every toilet article, each of which was of silver; from the committee of arrangements a gold lorgnette; while from the senior cabinet came an immense silver loving cup. To say that Mrs. McConnell was overcome would be putting it mildly, for, as she said, she could not find words to express her appreciation of the love which prompted the giving of these gifts.

Competitive and general dancing followed. The prizes for the competitive dancing were huge silver powder boxes, two for the unmarried members, two for the married members, and two for the guests, the first of each being a lucky number dance and the second ability.

Next season promises to be fraught with many joys for the members of the Mozart Society. There will be six Saturday afternoon musicales, November 6, December 4, January 8, February 5, March 4 and April 1, at which many noted singers will be heard. There will also be three evening concerts, December 15, February 16 and April 26; and the seventh annual white and gold breakfast is announced for Saturday, May 6, 1916.

Officers and heads of committee of the New York Mozart Society are as follows:

Mrs. Noble McConnell, president; Mrs. Homer Lee, first vice-president; Mrs. Clarence Burns, second vice-president; Mrs. Adolph J. Wells, third vice-president; Mrs. J. Schenck van Sieten, fourth vice-president; Mrs. Frederic Cushing Stevens, treasurer; Mrs. Charles Stephen Kohler, recording secretary; Mrs. Francis MacDonald Sinclair, corresponding secretary.

Directors: Edith M. Ruland, Mrs. Robert R. Heywood, Mrs. Joseph F. Knight, Mrs. Augustus C. Corby, Mrs. John J. Hayes, Mrs. Isidor Burns, Etta van Rensselaer Melvin; honorary member, Mrs. Donald McLean; chairman, president's cabinet, Mrs. Joseph Alexander Sellers; vice-chairman, Mrs. Robert J. McFarland; senior matrons, Mrs. Augustus C. Corby and Mrs. Joseph Alexander Sellers; chairman, junior cabinet, Marjorie Knight; vice-chairman, Florence L. Kohler; chairman, reception committee, Mrs. Herbert S. Crawford; vice-chairman, Mrs. John J. Sinnott; chairman, sponsors' committee, Mrs. Enhaus; secretary, Elsa Riefflin; chairman, committee of arrangements, Mrs. Samuel Gardner Estabrook, Mrs. Alvah Nickerson; chairman, membership committee, Mrs. Enhaus; president's aide, Mrs. Peter F. Diehl; chairman, box committee, Mrs. John J. Hayes.

With such able officers at the helm and Admiral McConnell in command, the good ship Mozart bids fair to sail far up the river of Success during her voyage of 1915-1916.

Mt. Pleasant, Mich., To Give Eleventh Annual Music Festival.

Central State Normal School, Mt. Pleasant, Mich., will hold its eleventh annual music festival on Tuesday afternoon and evening, May 11, and Wednesday afternoon and evening, May 12. In addition to the children's chorus of 125 voices, there will be the Minneapolis Symphony Orchestra and Emil Oberhoffer, its able conductor; Marie Sundelius, soprano; Alma Beck, contralto; Albert Lindquest, tenor; Marion Green, baritone; Cornelius van Vliet, cellist; Richard Czerwonky, violinist; Henry J. Williams, harpist; Louise and Marion Belle Rathje, dancers, and Hazel Everingham, accompanist.

At the matinee on Tuesday, May 11, "Hiawatha's Childhood," an operetta in costume, will be given. There will also be interpretative dancing by Louise and Marion Rathje under the direction of Madeline Hazlitt. At the artists' recital on Tuesday evening, Alma Beck and Albert Lindquest will give the program. On Wednesday afternoon and evening there will be symphony concerts, the soloists to be Mr. Green, Mr. Czerwonky and Mr. Williams in the afternoon, and Mme. Sundelius, Mr. Lindquest and Mr. van Vliet in the evening. An orchestral number of particular interest on this occasion will be the "Woodland Sketches" of MacDowell, which have been orchestrated by Mr. Oberhoffer.

This eleventh festival promises to be most successful.

MRS. NOBLE McCONNELL,
Photo by Mishkin Studio, New York.



Photo by Drucker & Co., New York.
**SIXTH ANNUAL WHITE AND GOLD BREAKFAST OF THE NEW YORK MOZART SOCIETY (MRS. NOBLE McCONNELL, FOUNDER AND PRESIDENT) HELD AT THE HOTEL
ASTOR, SATURDAY, MAY 1, 1915.**

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Music Figures Largely in Festivities that Mark Ninth Anniversary of City's Great Disaster—Thanksgiving Services held for the New and Reconstructed Metropolis—Chorus of One Thousand Voices Heard—General Exposition Music Notes and Current Local Events.

San Francisco, Cal., April 24, 1915.

San Francisco's "Nine Years After" celebration has just terminated with a six-day program of festivities at the Panama-Pacific Exposition. Music played an important part throughout the celebration held in honor of San Francisco's reconstruction and recovery from the great disaster of April 18, 1906—nine years ago. In that comparatively brief span of time the Pacific Coast metropolis has recouped her losses and now acts as host to the citizens of the whole world gathered here to witness the greatest Exposition in history. The principal event occurred last Sunday at 3 p. m., when thanksgiving services were held for the reconstruction of the city. A special chorus of 1,000 voices, accompanied by the Exposition Band, sang strains from Haydn's "Creation," Mozart's Twelfth Mass and Handel's "Messiah."

EXPOSITION MUSICAL ATTRACTIONS.

The Pacific Choral Society of 250 voices from San Jose recently gave Haydn's "Creation" at the Exposition Festival Hall, under the direction of Warren B. Allen, dean of the Pacific Conservatory of Music at San Jose. The soloists were Mary Ann Kaufman, Carl Edwin Anderson and Ernest Gamble.

A repetition of Easter Sunday's performance of Rossini's "Stabat Mater" will occur at Festival Hall on April 25 under the baton of Paul Steindorff, accompanied by the Exposition Orchestra. The soloists are Johanna Kristoffy, Carol Nicholson, Ralph Errolle and Henry L. Perry. The San Francisco Choral Society, California Treble Clef Club, Wednesday Morning Choral of Oakland, and the Berkeley Oratorio Society will combine in making up the chorus.

The International Choral Eisteddfod contests will take place on July 28, 29, 30 and 31.

Five choral concerts are booked beginning July 15, by the Apollo Club, of Chicago. Soloists announced are Leonora Allen, soprano; Christine Miller, contralto; Paul Alt-house, tenor, and Arthur Middleton, bass.

Also five choral concerts are announced beginning July 21 by the Ogden Tabernacle Choir under the direction of Joseph W. Ballayne.

Since my last report the Exposition Orchestra has given three symphony concerts at Festival Hall. Tschaikowsky's "Symphonie Pathétique," Schumann's symphony No. 1 in B flat, and Glazounow's symphony No. 6 in C minor were the principal works performed. Today's program includes the symphonic poem, "Es Warn Swei Koenigskinder," by Volbach.

The organ recitals given of late were by Dr. Bruce Gordon Kingsley, who appeared ten times last week at Festival Hall, twice in connection with the official band. His recitals continued this week. Other recitals recently given were by Warren B. Allen (assisted by Esther Houk Allen, contralto), Dr. Frank Wilbur Chace, Dr. Maurice W. O'Connell, Richard Keys Biggs and John J. McClellan. The latter is professor of music of the Brigham Young University and organist at the Mormon Tabernacle in Salt Lake City.

On Tuesday Marie Sloss gave a piano recital in the recital room of Festival Hall.

Festival Hall is to have additional boxes and a balcony built within, increasing the seating capacity to a total of about 3,750 seats. This is to be completed and ready for the Boston Symphony Orchestra concerts beginning May 14.

Besides the French Band under Gabriel Pares, the Philippine Constabulary Band under Captain Walter Howard Loving and the Official Band under Charles H. Cassasa giving daily concerts, there have been concerts by the First

Cavalry Band (U. S.) under A. Casper Grilnberger, the Third Coast Artillery Band under Armand Putz and the Marimba Band. The latter is playing at the Guatemala pavilion.

Last week Glenn H. Woods, director of music for the public schools of Oakland, directed a concert at Festival Hall, given entirely by children of the Oakland schools. A chorus of 300 voices, an orchestra of sixty members, and a brass band of fifty members participated. Yesterday the Oakland High School Orchestra under Mr. Wood's direction gave another concert in the same hall.

On the lawn of the North gardens of the Exposition grounds, 3,000 or 4,000 people witnessed an operetta by Frank Carroll Giffen entitled "The Violet Pickers." Its premier was given on Mr. Giffen's own lawn in San Mateo the week previous.

SAN FRANCISCO NOTES.

The Mansfeldt Club gave its twenty-seventh piano recital on April 20 at Sequoia Hall. The Misses Ruth V. Davis, Berkeley Howell, Marjorie E. Young and Mesdames H. Mansfeldt, E. S. French and Elsie Edwards participated. Hugo Mansfeldt is director of the club.

Ovide Musin's Remarkable Pupil, Joseph Stoopack, Plays to Capacity Audience.

On Sunday afternoon, May 2, the holding capacity of Ovide Musin's virtuoso violin school, 51 West 76th street, New York, was sorely taxed by an audience that crowded into every inch of available space of the concert room, the hallway, and the stairs, to hear Joseph Stoopack play the violin. This young artist, for such he must be called, possesses all that is necessary to make a successful and brilliant career. First of all he has the true musical instinct which no amount of teaching can impart. Ovide Musin himself knows that he can only lead and guide a



OVIDE MUSIN AND HIS PUPIL, JOSEPH STOOPACK.

pupil up the stony side of Parnassus. He cannot push an unmusical pupil to the delectable heights where he can command the respect of the musical world.

Joseph Stoopack, though he has the external manner and unaffected demeanor of his master, Ovide Musin, has yet within him the vital spark which no instruction, even of the best, can create. No praise can be too high for the master artist who has cut and burnished the facets of the jewel. But the original diamond was there. Ovide Musin could not have made to shine on a surface of clay or glass that living fire with all its iris hues and darting loveliness.

Does this language seem exaggerated?

Perhaps it may. But it also seems exaggerated to hear a small boy of barely sixteen play Mozart with the most chaste classical reticence. Tschaikowsky's D major concerto with the fire and languor, gloom and passion of a mature Slavonic artist, and Wieniawski's fantasia on melodies

The last of a series of chamber concerts was given recently by Hother Wismer, violinist; Mrs. Robert Hughes, pianist, and Stanislas Bem, cellist. These concerts will be resumed in October next.

A chamber music evening was given at the St. Francis Hotel on Thursday evening. Una Fairweather, mezzo-contralto, shared with the trio in songs. The Arensky trio in D minor was performed by Antonio de Grassi, violinist; Horace Britt, cellist, and Joseph McIntyre at the piano.

A series of three magnificent song recitals were given by Julia Culp at the Columbia Theatre, April 11, 16 and 18. German Lieder predominated in the splendid programs.

The People's San Francisco Opera Company opened at Scottish Rite Auditorium with Bizet's "Carmen" at popular prices on April 12. The performance was repeated on Saturday afternoon on April 17. Gounod's "Faust" was given the same evening and "Cavalleria Rusticana" and "Pagliacci" on Sunday evening, April 18. This week's repertoire of four operas has been postponed until next week because of the city election and other events. The performances are announced to be given in one of the down town theatres.

HENRY B. BAERMAN.

from Gounod's "Faust," with a sensuous charm and a warmth of erotic emotion that make the average tenor's rendering of the love songs seem cold and colorless.

It is precisely on account of this sympathetic understanding of the composer's message, plus the personality of the performer, which entitles Joseph Stoopack to be considered an artist, and which will yet win for him the admiration of the musical world. He already has the great essentials. His future work must be to find out where he is likely to go wrong. Even on those very rare occasions when his youthful fingers falter for an instant one feels that there is nothing in the passage that is difficult for him and that he could play it perfectly if he tried it again. All he requires is a little longer time to concentrate his mind on his technic and eliminate all chance from his performance. His technical skill is astonishing. He dashes into perilous harmonics with a reckless ease and he controls his bow with a disconcerting nonchalance as if this most difficult part of a violinist's achievement was a matter of course.

One of the most pleasing features of the recital was the comradeship between the master and the pupil. It was as if the afternoon sun should greet the morning star and welcome it to the great expanse of the artistic heavens, where there is room and to spare for many luminaries.

Liszt's Playing.

"Begin by putting the piano in the furthest, darkest corner of the room, and put all sorts of heavy things on it. Then he won't think you have asked him in the hope of hearing him play, and perhaps we can persuade him."

The arrangements were just finished as the rest of the company arrived. We were not a large party, and the talk was pleasant enough. Liszt looked much older, so colorless, his skin like ivory, but he seemed just as animated and interested in everything. After luncheon, when they were smoking (all of us together; no one went into the smoking room), he and Hatzfeldt began talking about the empire and the beautiful fêtes at Compiègne, where anybody of any distinction in any branch of art or literature was invited. Hatzfeldt led the conversation to some evenings when Strauss played his waltzes with an entrain, a sentiment, that no one has ever attained, and of Offenbach and his melodies—one evening particularly when he had improvised a song of the Empress—he couldn't quite remember it. If there were a piano—he looked about. There was none, apparently. "Oh, yes, in a corner; but so many things upon it; it was evidently never meant to be opened." He moved toward it, Liszt following, asking Countess A. if it couldn't be opened. The things were quickly removed. Hatzfeldt sat down and played a few bars in rather a halting fashion.

After a moment Liszt said: "No, no, it is not quite that," Hatzfeldt got up. Liszt seated himself at the piano, played two or three bits of songs, or waltzes, then, always talking to Hatzfeldt, let his fingers wander over the keys and by degrees broke into a nocturne and a wild Hungarian march. It was very curious; his fingers looked as if they were made of yellow ivory, so thin and long, and, of course, there wasn't any strength or execution in his playing—it was the touch of an old man, but a master—quite unlike anything I have ever heard. When he got up he said: "Oh, well, I didn't think the old fingers had any music left in them."—Scribner's Magazine.



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The Work Forms Feature of Concert Given by Popular Symphony Orchestra—Composer Pleased with Its Rendition—Is Obligated to Acknowledge Plaudits.

San Diego, Cal., April 19, 1915.

The third concert of the popular Symphony Orchestra, under direction of Chesley Mills, conductor, was presented at the Spreckels Theatre, April 16, to a large audience. Helen Ruggles White, coloratura soprano, was the soloist of the occasion. The program was as follows: Overture, "Bohemian Carnival," Dvorák; symphony No. 1 in C minor, Brahms; orchestral suite, "Montezuma," Dr. Humphrey J. Stewart; aria, "Charmant Oiseau," "La Perle du Bresil," David, Helen Ruggles White, with flute obligato and orchestra; symphonic poem, "Finlandia," Sibelius.

Helen Ruggles White again demonstrated a beautiful voice and charming personality, which fact was quickly recognized by an enthusiastic audience who demanded encores. The orchestra showed marked improvement, Chesley Mills, especially, calling for praise in the gain that he has made in the short time he has been conducting. The orchestral suite, "Montezuma," composed by Dr. Humphrey J. Stewart, played here for the first time, originally heard in San Francisco, met with instant approval, and Dr. Stewart was compelled to appear and acknowledge the enthusiastic applause of the audience.

In speaking with the writer, Dr. Stewart said that he was really surprised and gratified at the manner in which his work was rendered. He thought the orchestra reflected great praise on the city and was worthy of every support. The "Processional March" movement was the favorite, possibly as the composer plays this occasionally on the Spreckels organ at the Panama-California Exposition here,



Published by Breitkopf & Härtel, New York.
DR. HUMPHREY J. STEWART.

and it has the vital martial throb always appealing to an audience.

PEOPLE'S CHORUS MAY SING AT SAN FRANCISCO.

It is understood that the People's Chorus (Willibald Lehmann, director) will sing at San Francisco, taking part in the Eisteddfod in July.

AMPHION CLUB NEWS.

The final local program of the Amphion Club takes place today. Bess Gilbert, who has not been heard since her return from Europe, where she had been studying with Josef Lhevinne, will play. She will be assisted by Helen Engel Bosworth, violinist, all of which will insure a delightful afternoon.

After the program the election of officers will take place. Gertrude Gilbert announces that during the coming year the Amphion Club will offer an artist course that will be the best in its history.

TYNDALL GRAY.

Mr. and Mrs. Hinton to Remain Here.

Arthur Hinton, the distinguished composer and his wife Katharine Goodson will not return to Europe this summer, but intend to spend their summer vacation in the White Mountains. Mr. Hinton will complete some new important works which he has started and Miss Goodson will prepare programs for her next American tour to begin in the early autumn.

Lucile Collette Plays at Waldorf-Astoria.

Lucile Collette, the talented young violinist, was a soloist at the concert of the Federation of Women's Clubs, given at its meeting of April 28 at the Waldorf-Astoria Hotel, New York. As usual, Miss Collette charmed her audience by her splendid technic, thoughtful interpretations and thorough musicianship.



MUSIC UNDER A CALIFORNIA SKY.

Vast multitude listening to the largest out-of-doors organ in the world and chorus of 125 voices, at the Panama-California Exposition, San Diego. Dr. Humphrey J. Stewart is the official organist of this Exposition and is seen seated at the console at the right of stage.

Sternberg School in Philadelphia Gives Excellent Pupils' Concert.

At the Sternberg School of Music, Philadelphia, last Saturday afternoon, occurred one of its remarkable annual concerts. The majority of the soloists made it difficult for the audience to realize that it was, after all, a "pupils' concert." From the long list of participants special mention should be made of Mr. Goldberg (Liszt, "Spanish" rhapsody), Lila Rudisill (Beethoven C minor concerto), Sadie Segal (Mendelssohn rondo in E flat), and the little twelve year old Florence Wightman (Mendelssohn concerto in D minor), also Miriam Snavely (Rubinstein trio in B flat). Very well played were the three concert etudes by Liszt, Sternberg and MacDowell, played respectively by Marie Belt, Helen Bock and Bessie Strauss. Two duets for two pianos, one by Von Wilm and one by Arensky, were presented in a very musicianly manner, the first by John McCusker and Frank Plegge, the second a particularly interesting one by Mazie Silver and Harold Gilbert.

Mention should also be made of the vocal contributions by Orza Z. Miller and Esther Werner; the effectively played violin solos by Helen Belt, and the Jansen trio of which the piano part was charmingly played by little nine year old Bernard Heyl. The two piano quartets at the opening and conclusion of the concert showed that the musicianly training of the school is not confined to solo players but also covers that important part known as musicianship, which underlies such fine ensemble work.

A very interesting feature of the program was the demonstration of Mrs. Moulton's technical class instruction showing the fine discipline by which that absolute control of the fingers is gained.

Sulli's Junior Class Students Give Good Account of Themselves.

On Tuesday evening, April 27, students in the junior class of Giorgio M. Sulli, the New York vocal maestro, were heard in recital at the Sulli studios in the Metropolitan Opera House Building. Special mention should be made of Florence Dressler, who sang a composition by Carissimi, displaying a mezzo voice of much promise; Sophia Barsay, who has a lovely soprano voice and who sang Micaela's aria from Bizet's "Carmen"; and Benia-

mino Riccio, whose excellent tenor voice was shown to advantage in an aria from Verdi's "Traviata."

Terese M. Slevin, who is one of the many students from Texas who may be found at the Sulli studios, sang "Somewhere a Voice Is Calling" (A. F. Tate) and "April, April" (R. C. Clarke) with artistic delivery.

Other singers on the program were Bessie Sheldon, Vera Franklin, Jennie Perisse, Giuseppe Odierna, and Marion MacPherson, who were heard in compositions by Puccini, Hue, Woodman, Tirindelli, Tosti, Hamerbach, Friml and J. A. Parks.

Although all these pupils are in the junior class and therefore are not expected to do great things, they one and all showed themselves to be earnest students of whom any master might be proud. Already they show the methods of voice production which have been used by this master with such splendid success.

Prince Ilma Musicale at Waldorf-Astoria Hotel.

Prince Ilma, the Arabian baritone, assisted by Adele Krueger, soprano, and Mildred Dilling, harpist, gave a concert on Thursday evening, April 29, at Waldorf-Astoria Hotel, New York, before a large and very fashionable audience.

Prince Ilma, who possesses a rich, resonant baritone voice, sang "Quand la flamme de l'Amour," Bizet; "Blow,



PRINCE ILMA.

Blow, Thou Winter Wind," Sargent; "Mary," Richardson; "Der Wegweiser," Schubert; "Sapphische Ode," Brahms; "Ich hab' ein Kleines Lied erdacht," Bungert; "Des Doppelgänger," Schubert; "Where My Caravan Has Rested," Loehr; "For You Alone," Geehl, and "Come Sing to Me," Thomson.

Prince Ilma is a member of the voice faculty of the Von Ende School of Music, New York.

Adele Krueger's beautiful voice was heard to excellent advantage in "Matinata," Leoncavallo; aria from "Madame Butterfly," Puccini; "Zueignung," Strauss; "Neue Liebe," Rubinstein; "Since You Love Me," Sanderson, and "The Way of June," by Willeby.

Mildred Dilling delighted the audience by her artistic and finished harp rendition of "Bourree," Bach-Saint-Saëns; "Arabesque," Debussy; "Song of the Boatmen of the Volga" (Russian folksong), "Pattuglia Spagnola," Jeddeschi; "Menuet d'Amour," Massenet; "Les Follets," Hasselmanns, and impromptu by Pierné.

Walter Kiesewetter accompanied with precision.

Lucy Gates Sings with Rubinstein Club of Washington.

Assisted by Lucy Gates, soprano, the Rubinstein Club of Washington, D. C., Mrs. A. M. Blair, president, gave its annual request program at the Raleigh Hotel on Wednesday evening, April 28. Miss Gates, whose lovely voice and winsome personality have made her a great favorite with members of this club, was enthusiastically applauded, being obliged to give several encores in addition to these program numbers: "Bell Song," from "Lakme" (Delibes); "Come, My Beloved" (Handel), "Spring" (Henschel), "In the Woods" (MacDowell), "Echo Song" (Echert). Miss Gates also sang an aria and "Hymn to the Sun" (Mozart) with the club. The "Echo Song" had to be repeated several times before the audience could be induced to let her depart.

Works by Charles Gilbert Spross, Rubinstein, Gilchrist, Woodman, Nevin, Harry Patterson Hopkins, Elgar, Wag-

ner and Sumner Salter were given by the club with splendid effect.

An audience which crowded the ballroom was most enthusiastic in its appreciation of the excellent work done, repeatedly calling for encores.

Continuous Activities of Soder-Hueck Vocal Pupils.

On Monday afternoon, April 26, at Chickering Hall, New York, Ada Soder-Hueck presented her artist-pupils, Eda B. Tepel, lyric soprano, and Walter S. Wagstaff, baritone, assisted by Ethel Brown at the piano. Miss Tepel introduced herself to the large and distinguished audience in a beautiful rendition of "Vissi d'Arte" from Puccini's "Tosca," which was warmly applauded. Her next group was one in German wherein her unusually excellent German diction and her innate ability to attain the message of the song was shown to good advantage. As an encore she sang a composition by Hildach which brought smiles to the faces of those in the audience. Her second aria was "Elsa's Traum" from "Lohengrin," which she gave with much dramatic effect. She also gave a group in English, "Last Night I Heard the Nightingale" (Mary Turner Salter), "An Evening Song" (Hallett Gilbarte) and "How Much I Love You" (Frank LaForge), each number being warmly applauded.

Mr. Wagstaff sang "Lungi dal Caro Bene" (Secchi), two groups in English, uniting with Miss Tepel in the duet by Goetze, "Calm as the Night" which formed a fitting finale to an excellent program. Mr. Wagstaff, who has a sympathetic baritone voice, was heard perhaps to best advantage in Oley Speaks' "On the Road to Mandalay" and Secchi's "Love Me or Not." The final duet revealed an excellent blending of the two fresh voices and was warmly applauded. Mme. Soder-Hueck has every reason to be proud of her pupils.

At the comic opera day of the Theatre Club, Mrs. David Mason, president, held in the Ballroom at Hotel Astor, New York, Tuesday afternoon, April 27, Mme. Soder-Hueck, who was formerly prima donna contralto of the Vienna Opera, was a guest of honor. Her pupils, Elsa B. Lovell, contralto, and Miss Tepel appeared on the program. Miss Lovell sang "O Promise Me" by Reginald de Koven, displaying the velvet quality of her voice and evoking the delighted applause of the audience until she responded with "Will O' The Wisp" by Spross. Miss Lovell, who made a concert tour of Georgia last fall and also appeared as soloist in Englewood, N. J. and Bridgeport, Conn., is a musician of exceptional talent, being also an excellent pianist and accompanist. Miss Tepel was heard to good advantage in "Czardas" from "Die Fledermaus" (Johann Strauss). Such was the applause which her fine singing of this number called forth, that she was obliged to repeat the number.

Sorrentino Success and Tour.

April 22, Umberto Sorrentino sang at the Comedy Theatre, New York, with such success that ladies threw offerings of flowers on the stage to the singer. He sang excerpts from act I of "Cavalleria Rusticana," in costume, followed by songs and encores. On the spot he was engaged for a tour of the Middle South, visiting Asheville, Raleigh, Charlotte, Greenboro and other cities. He returns the end of this week to New York, resuming various engagements in and near the metropolis with orchestra singing for a leading phonograph company, etc. He has various propositions under consideration for his summer, such as Chautauqua work, concerts at Newport, etc.

A Popular Hahn Song.

One of the many compositions by Carl Hahn which is meeting with the approval of singers is "Tis All That I Can Say." This song by the gifted pianist, cellist, composer, accompanist, appeared on the program of a musicale given at the Waldorf-Astoria Hotel, New York, on Monday evening, April 26, when Rafael Diaz, tenor, sang this as the first in his group of English songs. Other artists on this program were Rosalia Chalia, soprano, and Oliver Denton, pianist.

Oscar Seagle Will Accept Limited Number of Pupils During Summer.

Oscar Seagle, who will spend the summer on Lake George, N. Y., has decided, after many requests, to accept a limited number of pupils. Doubtless his summer studio at The Hague will be a very busy place, if he accepts the many requests which continue to arrive from the various sections of the United States.

"Fidelio," "Undine," "Waffenschmied," "Tannhäuser," "The Magic Flute," "Carmen," "Tiefland," were recent operatic productions in Dessau.

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PHILADELPHIA CONCERTS AND RECITALS CONTINUE.

Musical Activities Mark the Waning of the Season in the "Quaker City."

Philadelphia, Pa., May 1, 1915.

From the point of view of both size of audience and enthusiasm manifested, the recital of Alfreda L. Beatty, in Witherspoon Hall, last Wednesday evening, was one of the most successful given in this city this season. Assisted by Hans Kindler, cellist, and Ellis Clarke Hamman, Miss Beatty gave a program in which she paid tribute both to the classical and modern composers. Her excellent work in both schools was evidence of her impeccable art. Miss Beatty made graceful acknowledgment of the gifts of Ellis Clarke Hamman by including his "Apparitions" in her program. This strong if rather brief number, heard here several times this season, was one of the most successful of the evening. Mr. Hamman was compelled to bow acknowledgment of the continued applause.

STERNBERG SCHOOL ANNUAL MATINEE.

An interesting exhibition of promising musical talent was given at the twenty-fifth annual matinee of the Sternberg School of Music in Witherspoon Hall last Saturday. Among those who took part were Nellie Kimball, Mildred Rule, Margaret Riggs, Ethel Freeman, Marie Belt, John McCusker, Frank Plegge, Bernard Heyl, Lenore Witzeman, Alice Rossiter, Harry Mayer, Marie Smith, Juliette Wachtel, Catharine Gillet, Sadie Strunk, Mary H. Barnes, Mabel Meng, Helen Belt, Helen Bock, Orca Z. Miller, Bessie Strauss, Miriam Snavey, Harold Gilbert, Mazie Silver, Florence Wightman, Lila Rudisill, Esther Werner, Sadie Segal, Edward Goldberg, Frances Hannold. The Sternberg school will open for the summer term on May 24 and continuing to June 26, and for the fall term on September 13.

LEEFSON PUPIL WELL RECEIVED.

Dorothea Neebe, pupil of Maurits Leefson, was well received in a recital at Griffith Hall last Wednesday evening. Miss Neebe possesses a well rounded piano technic and interpretative gifts of no mean order. In a program which ranged from Bach to Strauss she maintained consistently high standards. She was assisted by Robert Schurig, baritone, whose excellent work is well known.

GILBERT R. COMBS AND DR. CLARKE HONORED.

Gilbert R. Combs, director and founder, and Dr. Hugh A. Clarke, professor of theory at the Combs Conservatory of Music, were the principal guests at the annual dinner of Beta Chapter of the Sinfonia Fraternity of America at the Continental Hotel on Thursday evening. Other speakers at the dinner were Earle E. Beatty, Clarence M. Cox and Wilson H. Pile.

FRANK GITTELSON TO BE SOLOIST.

Frank Gittelson will be the soloist at the final spring concert under the auspices of the Young Men's Hebrew Association in Witherspoon Hall on Monday evening, May 10. It is said his program will have two eagerly awaited features, a composition of his own and a waltz by Leopold Godowsky, which is dedicated to him.

MISS WIGHTMAN TO GIVE A RECITAL.

At Witherspoon Hall, on Tuesday evening, May 11, Florence Adele Wightman, who has been gaining a reputation by her playing of the piano and harp, will be heard in a recital. The assisting artist, Master Gurney Mattox, a pupil of Frederick Hahn, will be heard in violin solos and also in duos with Florence. Miss Wightman, be it said, is only twelve years of age, but recognition of the maturity of her art has already come from many sources. The concert of May 11 will really mark her professional debut.

H. P. QUICKSALL.

Richard W. Oppenheim and Ernest W. Menge Please Lock Haven Audience.

Under the direction of Florence Adams, of the school of music of the Normal School at Lock Haven, Pa., music lovers of that city recently heard a most enjoyable recital given by Richard W. Oppenheim, violinist, and Ernest W. Menge, tenor. This was Mr. Oppenheim's second visit to Lock Haven, where he strengthened the favorable impression established on his previous visit. He played on this occasion "Legende" (Wieniawski), ballade and polonaise (Vieuxtemps), "Cradle Song" (Schubert-Elman), "Vale Bluettes" (Drigo-Auer), "Spanish Dance" (Rehfeld), closing the program with prelude and allegro (Pugnani-Kreisler).

Mr. Menge, who has a sweet tenor voice of sympathetic quality, sang "Still wie die Nacht" (Bohm), "Winterlied" (Bonkoff), and two compositions by Marshall, "When Shadows Gather" and "I Hear You Calling Me." He was obliged to give several encores before his audience was satisfied.

Anita Rio Scores at Handel and Haydn Centennial in Boston.

Following her successful appearance at the Handel and Haydn Society's centenary festival recently held in Boston, Anita Rio, soprano, was the recipient of many laudatory comments from the various daily papers, who declared her work in "Elijah" to be all that could be desired. Some of the notices follow:

The Widow's nature, too, was eloquently revealed in song by Mme. Rio. Her appeal to the prophet was touching, dramatic, not merely the complaint of the average oratorio singer, vocally well disposed. Later, the aria, "Hear Ye, Israel," provided the singer with additional opportunities to display the skill and melting beauties of her voice.—Philip Hale, in the Boston Herald.

"ARTISTS' NIGHT," APRIL 14.

Anita Rio's returning for the first time in many years to Boston, after her long residence in Europe, was of much interest. Her voice is still warm, bright, and colorful. She retains her old ardor of appeal, alike in the suave or the ornate measures of Mozart, or in the Italian "folk tune" mimed as well as sung. "She wins her audience."—Louis Elson, in the Boston Transcript.

There was much interest in the reappearance of Anita Rio, who has not sung in this city, since her brilliant appearances here, ten years ago. Then Mme. Rio had just come into her own. She was, and is, an admirable musician, an interpreter of rare intelligence and skill, and she has a voice that is sensuous in its quality, and capable of expressing many emotions. Mme. Rio sang as an



ANITA RIO AS MARGUERITE IN "FAUST," AT TEATRO COSTANZI, ROME, ITALY.

encore an Italian street song. Recalled a third time, she repeated the last verse of this song. Her return to America is a welcome event. So far as the years go, she is now at the zenith of her powers, and she has not lost the qualities which endeared her to the public earlier in her career.—Olin Downs, in the Boston Post.

Mme. Rio's sojourn in Italy has preserved well both her spirits and her voice. Possessing in good measure that quality called temperament, she imparts electrical magnetism to her singing, which last night was reflected upon the faces of the chorus, as it doubtless was on those who sat in front of her. The voice, always a beautiful one, is still capable of large dramatic expression, and does not find the style of Mozart, either in sustained line, or florid passages, of insuperable difficulty. Mme. Rio will have a part tonight in "Elijah," in which she excels.—The Boston Globe.

Mme. Rio sang her part in the "Elijah" with splendid dramatic feeling and intelligence. She possesses a voice of crystalline purity, which she uses with a flowing freedom, at once satisfying and effective. Her rendition of "Hear Ye, Israel," was sung with a tone bell-like in its clearness and accuracy.—Boston Advertiser. (Advertisement.)

Music Teachers' Convention.

The fifth annual convention of the Music Teachers' Association of California will be held from July 12 to July 17, 1915, under the auspices of the Alameda County branch, with headquarters at the Hotel Oakland, Oakland, California. This being Exposition year, hundreds of music teachers and musicians in general are expected to be present and to take part in the convention, among them, Horatio Parker, of Yale, and Ernest Kroeger, of St. Louis.

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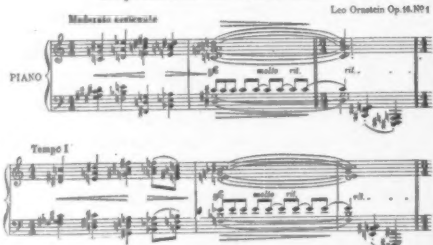
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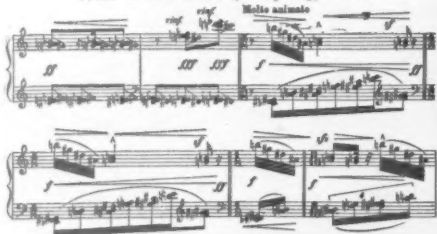
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STILLMAN-KELLEY'S NEW SYMPHONY.

[From the St. Louis Post-Despatch, March 13, 1915.]

A masterly performance of a noble new symphony by an American composer—Edgar Stillman-Kelley symphony No. 2, "New England," in B flat minor—the inspiring presence of the composer in person, the supreme pianism of Ossip Gabrilowitsch, and an audience tumultuously enthusiastic, combined to raise yesterday's Symphony Orchestra concert at the Odeon into the musical triumph of the season.

On the program were the other names of Mendelssohn, Rachmaninoff and Sibelius, but the American, a native of Sparta, Wis., readily overshadowed the German, the Russian and the Finn. This was due in part, of course, to the fact that Kelley painted upon the most gigantic of musical canvases that of the symphony.

But it was also attributable to his unflagging wealth of fresh and original ideas, to the endless ingenuity with which he manipulated his themes, to his consummate mastery of all the kaleidoscopic resources of the modern orchestra, and also to a fine new note which seemed a purely American accent—pioneer strength and will, indomitable courage, vigorous and forward-looking youth. It was easy to discern upon whose shoulders has fallen the mantle of MacDowell.

The four movements of the symphony are founded upon as many quotations from the logbook of the Mayflower, as follows: 1. "All great and honorable actions are accomplished with great difficulties, and must be both enterprized and overcome with answerable courages"; 2. "Warm and fair weather, the birds sang in the woods most pleasantly"; 3. "Great lamentations and heaviness"; and 4. "The fit way to honor and lament the departed is to be true to one another and to work together bravely for the cause to which the living and the dead have consecrated themselves."

Upon these foundations the composer reared a monument which was Miltonic in its gloomy austerity and grandeur, in its expression of pain obdurately endured and disdainful outcry, and also in the sudden splendors thrown upon the darkness by passages of lyric beauty, such as are characteristic of the great Puritan poet.

Beethoven built his C minor symphony upon a curt theme of four notes, the "Fate" motif. Kelley is even more succinct, his main theme, the "Duty" motif in the first movement, consisting of only two tones. But as they were repeated again and again, running the changes of the orchestra, they had all the stubborn defiance, the dark heroism, of Satan's eloquence in "Paradise Lost."

Like one of Milton's sudden flights from the rigors of hell to the tender charms of Eden was the symphony's change from the first movement to the second. This is constructed almost entirely upon themes taken from the songs of New England birds. Other composers have used bird notes, but chiefly to beautify and give realism to pastoral scenes. Kelley, perhaps for the first time in composition, accepts the birds as fellow musicians and their songs as music in themselves, weaving them with his most loving skill into a rich embroidery. The result is an entirely new and spontaneous music which in loveliness approaches an inspiration of genius.

Darkness, lifted for a moment, descends again upon the third movement, which is chiefly based upon a remarkable hymn, "Why Do We Mourn Departed Friends?" written in the eighteenth century by Timothy Swan, of Suffield, Conn. In the fourth movement comes an Indian song, which, with extreme skill and power, is expanded and deepened into a sinister war chant. With American optimism, the first minor theme changes to major, and the composition concludes with a majestic outburst of joy.

The response of the audience to the new symphony was electric. Kelley arose in his box to acknowledge the applause, but was compelled to make his way to the stage, where he was the center of an ovation lasting several minutes. In this he justly insisted that Director Zach should share, for his interpretation of the work was everything that a composer could desire.

Walter Young Presents Artist Pupil.

Eliza Donnelly, contralto, gave a recital in the studios of Walter S. Young, Carnegie Hall, New York, on Saturday afternoon, May 1. She sang compositions in French, German and English. Miss Donnelly is a pupil of Walter S. Young, and reflected credit upon the excellent training she has received from this vocal pedagogue. Mrs. Walter S. Young, at the piano lent able and sympathetic support.

Marcus Kellerman's Teacher.

It has been intimated of late that Marcus Kellerman was at one time a pupil at the Cincinnati College of Music. Mr. Kellerman never studied at that institution, having been a pupil of Signorina Tecla Vigna, of whom he says, "All of my success I owe to this wonderful woman and teacher."

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STEINWAY PIANO

DR. KUNWALD APPEARS AS ORCHESTRAL SOLOIST.

Conductor of Cincinnati Symphony Orchestra
Plays Beethoven's "Emperor" Concerto—
Leads Orchestral Accompaniment from
His Sea at the Piano—is a
Real Keyboard Artist.

Cincinnati, Ohio, May 1, 1915.

The first of the sixteenth and last pair of symphony concerts of the present season took place yesterday afternoon at Emery Auditorium.

The outstanding features of the concert were in the first place the appearance of Dr. Kunwald as piano soloist and then the fact that the program was entirely given up to works of the greatest of symphonists, Beethoven. It included the overture, "Weihe des Hauses," the E flat concerto and the seventh symphony. Dr. Kunwald had at the beginning of the season made up his mind not to appear as soloist during the present year. However so much pressure was brought to bear upon him by his many admirers that he finally consented to forego his resolution. The "Emperor" concerto made an ideal vehicle for our versatile conductor. Possibly excepting the concerto in G, it is by all means, both technically and musically, the severest pianistic test Beethoven has given us in his concertos. Of course, as could not otherwise be expected by those who are acquainted with Dr. Kunwald's musical insight and artistic nature, the musical end of the performance was taken care of in a manner that left nothing to be desired. Given with a perfect understanding of the essentials and non-essentials, the interpretation was a masterpiece of artistic discernment. Although at no time following tradition in a slavish manner the reading accorded the work was imbued with a classic piety rarely attained except by the elect.

But the real surprise in the performance was the technical handling of the concerto. It has long been the habit among musicians to speak in a contemptuous sort of way of "Kapellmeisteranschlag" and "Kapellmeistertechnik" (conductor's touch and conductor's technic). In this sense the terms mentioned have absolutely no standing in Dr. Kunwald's case. Former appearances both in chamber music and with the orchestra have amply demonstrated that Dr. Kunwald's technical pianistic attainments were far out of the ordinary. Nevertheless when it was announced that he was to play the E flat concerto there were many who awaited results with interest, for it was easily the hardest technical task he has as yet undertaken. Out of this undertaking he came with flying colors. Displaying a remarkably well modulated touch, his playing was of that transparency and clearness that is only to be found among those in the higher ranks among pianists. Full of dynamic contrasts his delicacy in pianissimo passages was just as remarkable as the thunder of his octaves, his "singing" tone keeping pace with his well contrasted filigree accompaniment figures.

As formerly, Dr. Kunwald conducted the accompaniment from the piano stool, thus playing the role of soloist and accompanist at the same time. The results naturally showed a unity of purpose and attainment rarely experienced, as the orchestra also was on its mettle and responded effectively and immediately to the slightest hint, were it a faint nod of the head, the downbeat of the arm or merely an ephemeral accent here and there. The rendition of the concerto, everything considered, was one of the most remarkable features of the season and naturally Dr. Kunwald was the recipient of an immense outburst of enthusiasm, in the acknowledgment of which the orchestra was forced to join. As an encore the soloist played the first movement of the so-called "moonlight" sonata, in the interpretation of which he exhibited as much originality as was compatible with the nature of his subject.

The overture and symphony were both accorded splendid performances, conductor and men vieing with each other to reach a fitting climax for the most successful season of the organization.

KUNWALD'S BEETHOVEN TALK.

Quite an event in the local musical world was a talk on Beethoven given at the Woman's Club by Dr. Kunwald Thursday evening. We do not believe that Dr. Kunwald makes any claim to being an orator and yet he is a very effective and most interesting speaker of the "intimate" type, being thoroughly at ease before his audience and, at the same time, having the gift of a natural flow of words. His talks, of which he has given several in the past, are always well attended by the select musical circles. Such was also the case Thursday the commodious hall being filled to overflowing by an appreciative crowd which followed the speaker's remarks and illustrations at the piano with keen interest. Dr. Kunwald's accomplishment in this line is made the more remarkable by the fact that his efforts in this direction are not made in his mother tongue,

but in a lately acquired language, of which, however, he has assumed splendid practical control. He had evidently chosen his subject Thursday night with the concerts of the next two days in view. In handling it he did not endeavor to go into generalities, but told his hearers what Beethoven meant to him personally, and spoke of the aesthetic and poetic value in the world of musical development of its master genius in a direct and forcible manner, which did not fail in its effect.

OPERA CLUB IN ACTION.

The Cincinnati Opera Club, under the direction of I. H. Weinstock, announces its first performances for the near future, when "Cavalleria Rusticana" and the prison scene from "Faust" will be given with the assistance of fifty men from the Symphony Orchestra. The club counts among its members about one hundred professional and semi-professional singers of the city, and is planning to do great things, of which the performance announced is to be the beginning. Mr. Weinstock has a fine musical reputation in the city and has worked very hard for the success of the undertaking.

STUDENTS HEARD.

The last concert of the College of Music Chorus and Orchestra took place at the Odeon Tuesday evening. Both organizations have under the leaderships of Louis Victor Saar and Johannes Miersch, respectively, made very rapid strides forward during the past season, and the work displayed Tuesday night may be considered the highest point in a series of brilliant musical events. The orchestra, besides attending in fine style to the accompaniments, directed by Albino Gorno with great discretion and good control of his forces, presented as its part of the evening's work the finale from Mozart's symphony, No. 35, and three short dances by Carl Hahn, now of New York City, and formerly a student and graduate of the institution. Both numbers were given under the baton of Mr. Miersch with

splendid effect. Mr. Saar led his forces in fine performances of the Brahms "Ave Maria" and three shorter numbers, while the soloists were Hazel Brandenburg in several movements from Godard's "Concerto Romantique" for violin, and Irene Carter in the same composer's piano concerto in A. These pupils from the classes of Mr. Miersch and Romeo Gorno, respectively, went through their tasks in a manner that caused considerable favorable comment and brought them much applause. In addition there were several selections for solo violins with string orchestra as well as some vocal ensemble contributed by a solo quartet selected from Hans Schroeder's class.

At the Conservatory of Music Tuesday evening Bernard Sturm presented a number of his violin students in a recital of unusual interest, notable principally for the efficient and clean-cut manner in which the various participants went through their several tasks. Especial mention should be made of the fine way in which Philip Dreifus and Clare Yarwood acquitted themselves, the former playing Sarasate's "Zigeunerweisen" and the latter the Bruch G minor concerto. Mr. Sturm is to be congratulated upon the nature of his work since he has been connected with the conservatory.

CINCINNATUS.

Poison Kills Mrs. Lambardi.

Portland, Ore., April 28.—Ida Bonara, ballet dancer, of Milan, Italy, who was known in private life as Mario Lambardi, wife of the grand opera impresario, died here today from the effects of poison, taken last Tuesday, after she learned that her husband had dropped dead from apoplexy.

William M. Stevenson Moves.

William M. Stevenson, formerly located at 209 Anderson street, Pittsburgh, Pa., is now at 407 Reymer Building, 237 Fifth avenue, Pittsburgh, Pa.

ARTHUR HERSCHMANN BARITONE

BUFFALO ORCHESTRAL SOCIETY, APRIL 15, 1915

The Buffalo Express, April 16, 1915—

Coming with little preliminary heralding, Arthur Herschmann, baritone, the soloist, made a very favorable impression by his vocal endowments and sincere, musical style of singing. He has a voice of large volume and of warm, sympathetic quality. He sang with orchestra an aria from "Benvenuto," by Diaz. His encore following this was an aria from Leoncavallo's opera, "Zaza," a charming bit of writing, typically Italian. Later Mr. Herschmann was heard in a group of songs by Max Schillings, Tosti and Walthew, sung respectively in German, Italian and English. They served to reveal his excellent diction and his versatility of style. He was warmly recalled and gave Kaun's fine song, "My Native Land," as encore.

Buffalo Courier, April 16, 1915—

Arthur Herschmann in his aria, "Benvenuto," by Diaz, sung with the orchestra, displayed a baritone voice of pleasing quality and sang with refinement of style. Mr. Herschmann also sang three songs which disclosed his versatility and musical equipment, winning his greatest success in "Ridondami la Calma," by Tosti, which was sung with dramatic intensity, effective shading and a strong vocal appeal. He was recalled for an encore.

Buffalo Evening News, April 16, 1915—

The soloist, Arthur Herschmann, has a voice of very pleasing quality and sings with sincerity and warmth of feeling. He was heard in an aria from "Benvenuto," by Diaz, and songs by Max Schillings, Tosti and Walthew.

The Buffalo Commercial, April 16, 1915—

The Buffalo Orchestral Society, John Lund, conductor, assisted by the Buffalo Orpheus Singing Society and Arthur Herschmann, baritone, gave the third in the series of four subscription concerts at Elmwood Music Hall last evening. A large and enthusiastic audience attended the concert.

Arthur Herschmann, baritone, has a voice of sympathetic quality and he sings with much skill. His tones are pure and clear and he never forces his voice. He is a well schooled singer and everything he does is artistic. Mr. Herschmann sang an aria from "Benvenuto" by Diaz with orchestra and a group of songs by Schillings, Tosti and Walthew with piano accompaniment. He was warmly received and graciously gave two extra numbers.

GENESEO, NEW YORK

The Livingston Republican, Geneseo, N. Y., April 22, 1915—

GENESEO MUSICALS.

Mr. Herschmann has a rich baritone voice which presented the difficult selections, which made up his program, in a delightful manner. Mr. Herschmann's phrasing was altogether delightful and his expression most artistic. A large audience was present, which showed its appreciation of the pleasing program.

ROCHESTER, NEW YORK

The Rochester Herald, April 25, 1915—

Mr. Herschmann is a program maker par excellence and a singer of deep musical intelligence. He possesses a voice of good timbre and resonance, and his singing afforded rare pleasure. Of special interest was his singing of "Der Freund," by Wolf, and "Requiem," by Jacobsen, which had to be repeated.

The Post Express, April 24, 1915—

Arthur Herschmann, baritone, gave a song recital at the Hotel Rochester on Wednesday evening. Mr. Herschmann's program was an interesting one and he was cordially received.

Rochester Evening Times, April 24, 1915—

The attribute which perhaps commanded the most flattering tribute to the artist's work was his sincerity of interpretation.

SCRANTON, PENNSYLVANIA

The Scranton Republican, April 27, 1915—

A song recital given by Arthur Herschmann, baritone, last night in Conservatory Hall, was a musical event of the highest importance.

Mr. Herschmann displays a rich baritone voice under the control of a highly sensitive and finely balanced mental and emotional organism; consequently there is united with a noble tone great warmth of musical feeling. What could be finer than his singing of Schubert's "Der Doppelgänger" or "Les Berceaux," by Faure, or Tosti's "Ridondami la Calma"?

Endowed with a striking physique, betraying an intimate acquaintance with the countries represented by the languages he sang so fluently, Mr. Herschmann impressed his hearers at once as a polished gentleman and a deep thinker. And, after all, a singer who can sway the emotions of an audience as he does is but reflecting the depth and genuineness of his own personality.

Mr. Herschmann's program embraced songs of the classical, romantic and modern periods, in all of which he evinced an admirable blending of loyalty to the "letter" of the compositions and an individuality all his own.

The Scranton Times, April 27, 1915—

Arthur Herschmann, the eminent baritone, made his first appearance in Scranton last evening in a recital in Conservatory Hall. His program consisted of numbers from the classic, romantic and modern, and all were sung most artistically to the great delight of his audience.

The Scranton Daily News, April 27, 1915—

Mr. Herschmann has a rich, full, sympathetic voice of wide range, thoroughly cultivated. In short, he is a finished artist in every sense, appearing in America during his first season here after extended successful tours abroad, including such musical centers as Paris, Berlin and London.

Besides being a singer, he is an accomplished linguist, as his numbers in English, French, German and Italian proved. And he is an all round musician, playing his own accompaniments when occasion calls, as he did for some beautiful selections given as encores.

The program was varied to the last degree. The dramatic—the tender, longing, joy, sorrow, ecstasy—the full gamut of human emotion swayed his audience as his magnetic personality and exquisite interpretation led them.

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CHICAGO WARMLY WELCOMES SOUSA AND HIS BAND.

The "March King" and His Splendid Body of Players Perform Diversified Programs During Eight Days Engagement—Amateur Club Election—Oratorio "John Huss" to Be Sung—Some North Shore Festival Soloists—Japanese Pianist to Give Recital—Mendelssohn Club Closes Its Season—Notes.

Chicago, Ill., May 1, 1915.

Sousa and his Band opened an eight day engagement on Monday evening, April 26, at Medinah Temple, Ohio and Cass streets, before a vast audience, which showed its enjoyment of the diversified and interesting program by means of much applause. Sousa presented his most popular marches, including "El Capitan," "King Cotton," "The Thunderer," "The Pathfinder of Panama" and "Stars and Stripes Forever," besides Berlioz's "Carnival Romain," "Isolde's Love Death" from Wagner's "Tristan and Isolde," scherzo from Svendsen's D major symphony, Grainger's "Shepherd's Hey," two movements from Saint-Saëns' concerto in B minor for violin, played by Miss Gluck, and "American Dances," by Harry Rowe Shelly. Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornetist, were the assisting soloists. Each number was received with stormy demonstrations of approval, and the "March King" was liberal with encores. The band played beautifully under Sousa's commanding guidance, and the much admired organization scored its usual victory.

EDWARD CLARKE'S ENGAGEMENTS.

Edward Clarke, baritone, appeared as soloist with the Schubert Club at Grand Rapids, Mich., Tuesday evening, April 27. He was heard in recital with Rachel Strinman Clarke, violinist, and James Whittaker, pianist, at Greencastle, Ind., before the Indiana State Music Teachers' Association, on Thursday evening, April 29. Mr. Clarke also read a paper on the subject of "Artistic Enunciation," Friday morning, at the same convention.

AMATEUR CLUB ELECTION.

At the annual business meeting of the Amateur Musical Club the following officers were elected for the season 1915-1916: President, Mrs. Rosseter G. Cole; first vice-president, Mrs. George W. Dixon; second vice-president, Mrs. C. A. Whyland. Directors, Mrs. George E. Shipman, Mrs. Frank M. Smith, Tina Mae Haines, Agnes Lapham, Mrs. Alexander Rietz, Edna M. Trego, Mrs. J. W. Vokoun, Lois Adler, Mrs. John M. Smulski, Alice F. Merrill, Lillian White Freyn and Mrs. Hyde Wallace Perce.

STURKOW-RYDER'S FOURTH CLASSICAL RECITAL.

Theodora Sturkow-Ryder announces the fourth of five classical recitals, held at the Sturkow-Ryder studios, for today, Saturday afternoon, May 1, at 3 o'clock. The program consisted of compositions by Hummel, Wagner, Weber, Saint-Saëns, and Mme. Sturkow-Ryder played the Grieg sonata in F major for piano and violin with Jessie de Vore.

SUCCESSFUL ARTHUR BURTON PUPIL.

One of Arthur Burton's most successful pupils, Arthur C. Kraft, sang the tenor arias in the "Lover's Quarrel," by Parelli, at the opera evening concert Sunday evening, April 25, at Fullerton Hall, Art Institute. Mr. Kraft was well received and met with the approval of all present.

BUSH CONSERVATORY RECITAL.

The Bush Conservatory presented Guy Herbert Woodard, violinist, and David E. Baxter, basso, in recital last Friday evening, April 30, at the Bush Conservatory Recital Hall. The program contained numbers by Schuett, Handel, Verdi, Herbert Butler, Brahms-Joachim, Schubert, Grieg, Franz, Strauss, Sarasate, Kreisler, Cruikshanks, Huhn, Lalo, an old Scotch and an old English number. Edgar Nelson and Lucille Wallace played the accompaniments.

SMETANA SINGING SOCIETY.

The Smetana Singing Society will present for the first time in America in the Bohemian language the impressive oratorio "John Huss," music by Dr. C. Lowe, at Orchestra

Hall, on Wednesday evening, May 12. The society will be accompanied by an orchestra and the organ with Adolph Erst as director, Stephen A. Erst, assistant director, and Wilhelm Middelschulte, organist. The soloists will be Louisa Topinka, Ella Kolar, Marie Matejcek, Adolph Erst, Rudolph Ingerle, Joseph R. Krejci, Otto Keclik, Louis Jilek and Edward Zajicek. There will also be stereopticon pictures from the life of John Huss.

BIRDICE BLYE COACHING FLOYD HARRIS.

Floyd Harris, formerly of Washington, D. C., has been coaching with Birdice Blye for a year and a half. Mr. Harris recently won much success in Indianapolis and received praise for his musicianly interpretations, beautiful tone and sympathetic temperament. The Indianapolis Times of April 19 speaks of him as "a well known pianist of unusual ability." Mr. Harris has resumed coaching with Miss Blye and he has been offered engagements for the entire months of July and August.

AMERICAN CONSERVATORY COMPOSITION RECITAL.

A composition recital by advanced pupils of Arthur Olaf Andersen, of the American Conservatory, was given at Kimball Hall Saturday afternoon, May 1. There were compositions by Alice Margretha Olsen, Fred Hart, Cora Anderson, Gertrude Steinkraus, Gustav Dunkelberger, William Wuthenow, Jr., and Leo Sowerby on the program, performed by the composers. Clara Schwinfurth, Pietro Angelo, Mrs. William Lester and Ruth Ray assisted.

PERMELIA GALE'S ENGAGEMENTS.

Permelia Gale, contralto, left last week for California, where she is to have five engagements, in Los Angeles, Ventura, Fresno, San Francisco, and a recital in Eureka. Mrs. Gale will be gone four weeks. Alma Voedisch, the Chicago manager, has booked Mrs. Gale's California trip beside other dates to be filled later by her.

SOME NORTH SHORE FESTIVAL SOLOISTS.

Pasquale Amato, baritone of the Metropolitan Opera, who created the sensation of last year at the Evanston Festival, will, this year, be the soloist on "Artists' Night," Tuesday, May 25, with the entire Chicago Symphony Orchestra, Frederick Stock, conductor. Mr. Amato has elected to sing three arias from as many operas in his repertoire. Margaret Keyes, of New York, will be the contralto soloist in Mendelssohn's "Elijah" Monday evening, May 24, with the chorus of 1,000 singers and Mr. Lutkin conducting.

JAPANESE PIANIST HEARD.

Suye Ogura, of the land of Nippon, is to give a piano recital in the Auditorium ballroom on Sunday next. She is a pupil of Rudolph Reuter and of the Royal High School in Berlin. Rudolph Reuter was at one time head of the piano and theory departments at the Imperial Academy of Music in Tokio, and while there Miss Ogura became his pupil. Her progress was so remarkable that after two years of study it was decided to send her to Berlin, where she has been studying with Professor Barth. The outbreak of the war forced her to leave Germany hurriedly, leaving behind her all of her belongings. She came directly to Chicago and to the Chicago Musical College, in which Mr. Reuter is a director, to resume her studies with him. Included in her program are the variations, op. 21, by Brahms, the Bach-Liszt organ fugue in A major, and pieces by Liszt, Debussy, Chopin, etc.

MENDELSSOHN CLUB'S LAST CONCERT.

The Chicago Mendelssohn Club gave the third and last concert of the present season at Orchestra Hall last Thursday evening, April 29. Due to Harrison Wild's illness the Mendelssohnians were directed by the founder and first conductor of the club, David A. Clippinger. The principal soloist was John W. Nichols, tenor.

WALTER SPRY SCHOOL INTERPRETATION CLASSES.

The last program of the series of four interpretation classes in honor of the tenth season of the Walter Spry Music School was given last Wednesday morning by Clinton Fahrney, a teacher at the school and a graduate of the class of Walter Spry. His program contained Mendelssohn's "Songs Without Words," Nos. 18 and 21, rhapsody in F sharp minor by Dohnanyi, novelette by MacDowell, Debussy's "Reflets dans l'eau" and Grieg's concerto. This series of recitals has been arranged in celebration of the tenth season of the school, some of the former pupils who have received graduating diplomas or teachers' certificates appearing.

LOUISE ST. JOHN WESTERVELT'S PUPILS HEARD.

Last Friday evening several advanced students from the class of Louise St. John Westervelt were heard in recital under the auspices of the Columbia School of Music, where Miss Westervelt has for the last few years been one of the most prominent and busiest teachers in the vocal department. Pupils' recitals, as mentioned so often in these columns, cannot be critically reviewed in the MUSICAL COURIER, yet words of praise are in order not only for the students and the school, but also for the teacher under whose guid-

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AMERICAN CONSERVATORY DOINGS.

Thursday evening, May 6, advanced pupils of Heniot Levy will appear in a piano concerto recital at Kimball Hall. Heniot Levy will play the orchestral parts on a second piano.

Saturday afternoon, May 8, the children's classes in Dalcroze Eurythmics will give a public demonstration at Kimball Hall under the direction of Lucy Duncan Hall. Dorothy Hackett will sing a group of French children's songs, composed by Jaques Dalcroze. About thirty children will take part in the exercises.

The Conservatory Students' Orchestra will give a concert Tuesday evening, May 11, at Kimball Hall, under the direction of Herbert Butler.

The annual examinations of the American Conservatory will begin Wednesday, May 12, with the Normal Department, and continue to the end of May.

APOLLO CLUB IN AURORA.

The Apollo Club, under Frederick Stock, will go to Aurora, Ill., next Monday evening, May 3, to sing at the dedication of a new hall in that community. A representative of the MUSICAL COURIER will make the trip with the Apollos.

"MOVIES" AT ORCHESTRA HALL.

Orchestra Hall has been newly furnished for the Strand Theatre Company, which has introduced the new venture of pictures with trimmings. Last Friday evening a big audience was on hand to witness the moving picture program. The orchestra, under the able guidance of Arthur Dunham, was excellent, and there were vocal numbers by Lora Withers and the Strand Quartet, which consists of Miss Withers, Hazel Huntley, Victor Downer and John R. Rankl. The orchestra under Mr. Dunham played well and won much approval from the large assemblage. Lasky's production of "The Woman" was the moving picture production, which followed the travelogues, current events and concert. The Strand Theatre Company should be most successful in its new venture, especially with such good music under Mr. Dunham's direction and the pleasing results obtained on Friday evening.

NOTES.

Pupils of the Walter Spry Music School will present a program next Friday evening, May 7, in the Literary Club Rooms, Fine Arts Building.

Ebba Noer gave a piano recital at the Little Theatre on Monday evening, April 26.

A program was given by children of the Bush Conservatory of Music this afternoon, Saturday, May 1, at Recital Hall. Some fourteen pupils took part.

A piano recital by Dora Heyman will be given at the Little Theatre on Monday evening, May 3.

A program of songs and duets will be given on Monday evening, May 3, at the MacBurney Studios by Madelin St. Claire Blachly, Florence Pettinger, sopranos, and Grace Grove, accompanist.

Noted Artists Appear at Biltmore Concert.

Frances Alda, Albert Spalding, and David Bispham gave an interesting program at the Biltmore Hotel, New York, Friday evening, April 30. With such a brilliant array of artists the affair could not fail to be one of unusual interest.

Mr. Spalding opened the program with Schumann's romance in A major, followed by Hungarian dance in F (Brahms-Joachim) and "Mayurek" (Dvorak). For this second group the violinist gave his "Alabama," plantation melody and dance, which he was forced to repeat in order to satisfy the enthusiastic audience; "Waves at Play" (Edwin Grasse) and Sarasate's "Habenera." It is needless to remark that Mr. Spalding's beautiful tone and delightful interpretations were thoroughly appreciated.

Mme. Alda, accompanied by Frank La Forge, sang "Lungi dal care bene" (Secchi), "Je ne suis qu'une Bergere" (Phyllidor), "Nymphs and Shepherds" (Purcell), and "The Lass with the Delicate Air" (Dr. Arne) for her first group. At her second appearance, she gave songs by Massenet, Hue, La Forge, and Woodman. She was obliged to repeat the two La Forge numbers, and among her encores, she gave another composition by the gifted pianist-composer-accompanist. Mme. Alda charmed her audience with the beauty of her voice and was warmly applauded.

"In Days Gone By," a reading to which the incidental music has been written by Arensky, was Mr. Bispham's first offering. He gave a dramatic and forceful interpretation of this. His second group consisted of "I'm a Roamer" (Mendelssohn), "I Am Thy Harp" (Huntington Woodman), and "Route Marching," words by Rudyard

Kipling and music by George Chadwick Stock. As an encore he gave that charming but nonsensical bit, "The Fate of the Flimflam."

A good sized audience received the artists warmly, enthusiastically applauding their fine work.

More Success for Anna Case.

Anna Case, the American soprano of the Metropolitan Opera Company, added two additional successes to her long list of triumphs last week.

On Saturday night, April 24, she was the soloist with the Orpheus Club of Philadelphia, at the Academy of Music,



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ANNA CASE.

and won a remarkable demonstration from the large audience, which resulted in two important engagements in that city for the coming season.

At Atlanta, Ga., on the following Tuesday afternoon as the doll Olympia in the "Tales of Hoffmann," she again won a most brilliant success, not only for her singing, but also for her acting.

The following press comments complete the story:

"The soloist was Anna Case, of the Metropolitan Opera Company, and to say that she carried all before her is

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putting it mildly. After her final announced number, having then sung eight times, including encores, she was encored four times more. Among the best liked of her offerings were Chopin's 'Lithuanian Song,' Kjerulf's 'Synnoves Song,' Rimsky-Korsakow's 'Song of India,' and the two ballads by Charles C. Spross, the noted song writer, who himself furnished the spirited accompaniments.

"Her tones are remarkably pure and true of intonation, and she revealed herself a past mistress of pathos in the weird, wailing refrain of the Kjerulf song and the plaintive cadence of the Chopin lyric."—Public Ledger, Philadelphia, Sunday, April 25, 1915.

"The remarkable beauty and the clear, birdlike voice of Anna Case, as Olympia, the doll, won for her a tremendous and repeated applause, and in the wings of the stage she was literally smothered with great clusters of roses.

"The role of Olympia is as admirably adapted to Miss Case as if Offenbach had had her in mind when he wrote the opera. After Miss Case had responded to no less than half a dozen curtain calls at the end of the second act, she was met by a number of her Atlanta friends in the wings of the stage."—Atlanta Constitution, Wednesday, April 28, 1915.

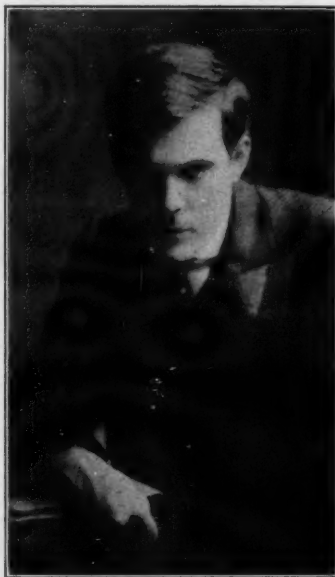
Maximilian Pilzer to Conduct Orchestra.

During the month of May, a series of Sunday evening concerts are to be given at the Twelfth Regiment Armory, Columbus avenue and Sixty-first street, New York. At these concerts, which will be given by a symphony orchestra of sixty pieces, Maximilian Pilzer, concertmaster of the New York Philharmonic Society, will be the conductor. If these concerts prove self supporting, and it is to be hoped that the music loving public of New York will attend in a proportion which will far exceed that point, they will be continued.

At the first concert, which will be given on May 9, young Mr. Pilzer will, without doubt, prove the assertion credited to Josef Stransky, director of the Philharmonic Society, that he is one of the greatest concertmasters in the world.

New York Critics are one in Their High Estimate of the Splendid Pianistic Attainments of

JOHN POWELL



Some Representative Tributes to Powell's Playing in Aeolian Hall, Friday Afternoon, April 9th.

H. E. Krehbiel, in New York Tribune—"His reading of the Beethoven sonata was that of a master—poetic, clearly articulated, exquisitely balanced. He displayed throughout a very remarkable poise."

T. T. Finch, in New York Evening Post—"His selections called not only for great technical proficiency, but for powers of interpretation along diverse lines, both of which demands were met."

W. J. Henderson, in New York Sun—"This was an uncommonly interesting and commendable recital. Mr. Powell possesses many and large gifts."

Mar. Smith, in New York Press—"There is something distinctly refreshing in the young artist's vigor and enthusiasm. Music to him is not a mere conglomeration of notes cast into a formal mold, but an expression of emotional life."

P. V. R. Key, in New York World—"A young pianist of splendid promise is John Powell, well known as a composer. Mr. Powell disclosed a sympathetic touch and a discriminating interpretative understanding."

Richard Aldrich, in New York Times—"Mr. Powell has the qualities of enthusiasm and conviction in his playing; there is nothing lackadaisical about it. His enthusiasm lends intrinsic value to his work."

John Powell will be in America All Next Season

FOR TERMS AND DATES ADDRESS

LOUDON CHARLTON
CARNEGIE HALL, NEW YORK

STEINWAY PIANO USED

JOHN POWELL TELLS THE MUSICAL COURIER ABOUT THE FRESH AIR ART SOCIETY.

"Of all the many subjects which interest me and in which I am interested, that which is nearest my heart is the Fresh Air Art Society," said John Powell (the pianist who scored so splendid a success at his recent concert in Aeolian Hall, New York) in the course of a conversation with a representative of the *MUSICAL COURIER*.

"Will you not tell the readers of the *MUSICAL COURIER* something about this subject in which you are so vitally interested? When was it founded, by whom, and of what benefit is it to the world at large?"

"It was founded in June, 1913, in London, for the purpose of projecting the principles of reason and sanity in art.

"For a good many years, I had been considering the feasibility of such a movement for the field of music, and when I mentioned my purpose to my friend, Warrington Dawson, the famous novelist, I found that he had been considering a similar scheme for literature; so we decided to combine our schemes in order to embrace all the arts; and we made our beginning, as I said before, in London, in June, 1913.

"We desire the movement to be international in its scope and bearing and to embrace all the arts, the idea being to found branches of the society in all the cities of importance in the world, these branches being national and all working in harmony with the central organization in London."

Concerning the Words "Fresh Air."

"How about the words, 'Fresh Air?' It sounds more like a society for the purpose of benefiting poor children."

"We use the term 'Fresh Air,' not only symbolically as applied to individual and general problems, but literally in its application to problems of physical health.

"Lord Plymouth, who is really the most cultured of all amateurs of art in England, was of tremendous help to us. He at once took the greatest interest in our scheme, becoming the first honorary member, and in fact, introduced Warrington Dawson at our first public meeting at Queen's Hall, London, before an audience not very large in size but one which contained many personalities famous all the world over in every branch of art life. Joseph Conrad was so interested in the movement that he came all the way from Kent especially to be present. John Richard Green, the famous historian, at once became an active member of the society, as well as Detmar Blow, the famous architect. In the audience on this occasion were many musicians well known in America.

Stony at First.

"The way of the society was at first rather stony, but within six months the membership had increased from fifteen to fifty, including such names as Auguste Rodin, Camille Flammarion, Theodor Leschetizky, Melville Bree, Marguerite Melville, Edmund Hellar (Austria's greatest sculptor), Luigi Casimir, Maximilian Liebenwein, Franz Drdla, Alma Gluck, Efrem Zimbalist and many others. The honorary membership, which is reserved for sincere appreciators of the arts, active members having to be actively engaged in artistic work, includes such names as Mrs. Joseph Conrad, Lady Phyllis Windsor-Clive, Lord Windsor, Princess Windisch-Graetz, Countess Hartenau, the widow of the former Battenburg Crown Prince of Bulgaria, and others."

The Purpose of the Society.

"And the purpose of this society?"

"The object is to combat morbid tendencies not merely in art, but also in life. The methods of the society are positive and constructive rather than negative and destructive. We do not so much wish to attack that which seems to us unworthy as to show in our lives and in our art the fruits of those principles which we consider healthy and alive. The society wishes to effect artistic life; first, through the individual work of its members (by their artistic and personal example); second, by organizing lectures, concerts, etc.; third, by the encouragement of physical exercises; fourth, by holding every two or three years a world congress at some important city; and last, by founding an international magazine to project these principles and give the results of the activities of all the various branches.

Principles Have Fourteen Articles.

"The declaration of the principles of the society consists of fourteen articles. Every active member pledges himself to the support of these principles. They are based upon the great biological, psychological and moral law. The first article of these principles is the basis of them all, We believe in the oneness of life: Article Two, is a

corollary of Article One, is, We believe in the oneness of Art: hence, Article Three, We believe in the eternity of Art as standing for life, and Article Four, Wherefore Art is a means and not an end in itself. Then the declaration goes on to assert that before the purposes of Art can be clearly conceived, life itself must be grasped and understood. And then comes the characteristic announcement that before life itself can be understood, its responsibilities must be acknowledged and shown, but these responsibilities cannot be born without obedience to the great health laws of universal development and evolution. The greatest achievements of history have always occurred at times when the activities of a race were most clearly in line with these great underlying truths. The greatest works of art have also appeared at similar times. Then comes Article Thirteen, the most polemical of all, To acknowledge that seekers after sheer eccentricity and superficiality represent the spirit of our time is to acknowledge that time unworthy to be a link between the past as we know it and the future as we have a right to desire it: then comes Article Fourteen, Wherefore, we declare ourselves for the Art as for the Life, which rests upon a

Belle Gottschalk Delights New York and Bayonne Audiences.

At a recent meeting of the Woman's Musical and Literary Study Club, of Bayonne, N. J., Belle Gottschalk, soprano, sang works by Debussy, Puccini, Schumann, Strauss, d'Hardelot, Francis, Thayer, Chadwick and Hawley, delighting her audience with her lovely voice and scholarly interpretations.

On Saturday, April 24, Miss Gottschalk appeared as soloist before the meeting of the Mount Holyoke Alumnae Association of New York, which was held at the Hotel Martineau. Miss Gottschalk, who is a member of the class of 1908, sang two groups of songs, accompanied by Belle Boltwood. Her first group consisted of "Chantons les Amours de Jean," a charming eighteenth century song; "Der Nussbaum," by Schumann; and an aria from Puccini's "Madame Butterfly." In the second group, "The Night Has a Thousand Eyes," a song composed by Miss



BELLE GOTTSCHALK.

Gottschalk's accompanist, Miss Boltwood, aroused much enthusiastic applause. Others in this group were "From Paradise" (d'Hardelot), "My Laddie" (Thayer), and "The Nightingale and the Rose" (Hawley).

Miss Gottschalk's work on this occasion might fittingly be praised in the words of the Oxford, N. C., Public Ledger, which declared: "She instantly charmed her hearers, being young and pretty and possessing a beautiful voice, a soprano of broad range, yet possessing that cello quality which strikes deep into every music lover's heart. One instantly recognizes that such beauty of tone and production as are Miss Gottschalk's could have come only from years of hard work, though her production is wholly free from any evidences of vocal method, being as easy and limpid as that of a bird. . . . Her voice was exquisitely

respect for Nature's laws, the fresh air of health and the clear light of truth. It was felt that these principles contain nothing that is reactionary or cramping. They do not hamper originality and freedom to the slightest extent, but they do assert that it is necessary for the welfare of Art that the artist, before deciding to flood the world with strange forms and original confessions, be very sure that the substance of his creation be genuine, sanitary and worthy.

Three Concerts to Introduce Project.

"Three concerts, one in London, one in Paris, and the other in Vienna served to introduce our project to the public at large. Not only did members participate in these events, but their compositions were played."

"And is it your desire to found a branch of this society in New York?"

"Yes, indeed. At present there are four members in the East, Alma Gluck, Efrem Zimbalist, Nikolai Sokoloff and myself, and I wish you would announce that I will be delighted to go into further details concerning our plans and ideals, if any musician who is interested, will communicate with me in care of your paper." Therefore, musicians, attention!

From other sources it is learned that Mr. Powell has suffered a great deal of abuse and all manner of attacks from the London public, having stood in a general way for the society for which he is so deeply concerned. But he declares he does not mind the abuse, at least not very much, so long as the society is doing some good and is interesting musicians in its possibilities.

sweet and sympathetic and her diction so perfect that the full meaning of her words was carried to every member of her audience."

Vienna Jottings.

Vienna, April 20, 1915.

Mozart's G minor and Mendelssohn's "Italian" symphonies formed the orchestral program of the eighth concert of the Vienna Tonkünstler Orchestra under Nedbal. Jaroslav Kocian was the soloist in Brahms' violin concerto.

On March 8 the Arnold Rosé Quartet ended its Vienna cycle of six chamber music evenings with programs consisting of Beethoven, Schubert, Mendelssohn, and Brahms, Wolf, Bruckner, etc.

Symphonies by Mahler (the fourth) and Haydn constituted the scheme of the sixth Vienna Philharmonic concert.

The Konzertverein Orchestra (Ferdinand Löwe, conductor) ended its season with Beethoven's seventh symphony, Strauss' "Death and Apotheosis" and Brahms' second symphony.

Franz Schalk directed Brahms' "German Requiem" at a Gesellschafts concert.

Pfitzner's "Arme Heinrich" had its local premiere at the Royal Opera, but without appreciable success.

Wera Specht-Schapira played Strauss' "Burleske" recently for piano and orchestra.

At one of the concerts conducted by Weingartner we heard the prelude to the fourth act of "Ghitana," by Max von Oberleithner. Of his previous works Vienna knew "Aphrodite" (an opera), and two symphonies. J.

Arens Pupils Win Commendation.

Prominent among the singers appearing at the Second Annual Concert of the Waterbury, Conn., Choral Club, April 23, (Isaac Beecher Clark, Director), was Clara Oakes Usher, a pupil of the Arens Vocal Studio of New York. The club sang the dramatic legend, "Christoforus," containing some brilliant solos, and Mrs. Usher, the soloist, received especial mention in the Waterbury press for her splendid singing. The Waterbury American had this to say of her work: "The soprano solos were sung by Clara Oakes Usher, of Hartford, who possesses a voice of exquisite quality. It was heard to best advantage in the solo, 'Come Over! Come Over,' which made one wish to hear her again."

The inaugural Annual Spring Festival of the Beethoven Society, in the Ballroom of the Waldorf-Astoria Hotel, April 24, contained a delightful surprise in the singing of Mrs. Charles D. Lithgow, the soprano, Mrs. Lithgow was revealed to this select audience as a musician of no ordinary accomplishments. Her clear, high voice, fine phrasing and shading, excellent breath control, and artistic delivery, combined with natural charm and grace, won their way into the hearts of the listeners. Mrs. Lithgow's first group: "O Sleep, Why Dost Thou Leave Me?" by Handel, and Schumann's "Widmung," were well suited to her voice.

In the second group she won renewed approval, the numbers being, "A Memory" by Park, and "Open Secret" by Woodman. Mrs. Lithgow has received her training in the studio by Franz X. Arens, of New York City.

Kriens Symphony Club Concert.

The Kriens Symphony Club of 125 members, "The First American School for Orchestra Players," as the program said, composed of men and women, gave the second annual concert at Carnegie Hall, April 26, the first having been



CHRISTIAAN KRIENS.

given at Aeolian Hall. This was certainly a very ambitious undertaking, and only such persistence, clear headed planning and general capacity for organization as evinced by Christiaan Kriens, the conductor, could have brought success, such as marked the affair. A very large audience was promptly on hand, a "flashlight" picture was taken at the outset, and under auspicious beginnings the concert was successfully launched.

The overture to "Der Freischütz" opened the program, and in this the incisive string department and the fairly exuberant brasses united to make it very brilliant. At the close an immense laurel wreath was handed Mr. Kriens. Portia Martin Burley, a radiant vision in pink, followed with the aria "Depuis le Jour," from "Louise," singing with a voice of pleasing quality, sweet and true. The beautiful orchestration of the music, with the singer's able singing and attractive personality, served to bring her two recalls. The orchestra's playing of the andante from Beethoven's fifth symphony was very good, and deservedly much applauded. The finale of the same symphony left a recollection of crashing brasses and efficient strings, making a brilliant close.

Katherine Stang, youthful violinist, solely a pupil of the conductor, Mr. Kriens, played the first movement of the Mendelssohn concerto with sweet and warm tone, clean technic and suave style. She promises much, for with her youth and ambition she will doubtless attain high rank. Flowers were handed her in profusion, the orchestra playing an excellent accompaniment. The audience greatly liked the celebrated andante cantabile (Tschaikowsky), arranged for string orchestra. There followed a tremendous effort by the complete orchestra in Massenet's "Fete Boheme," a veritable festival of percussion; applause was so loud and persistent that the conductor had his orchestra rise in a body to acknowledge it.



KATHERINE STANG.

Mrs. Burley sang "Caro Nome" with much fluency, showing high tones extending easily to D sharp above the staff, a beautiful trill and ingratiating way of singing which made a hit. Of particularly charming effect was "L'Oiseau Bleu," by Daleroze, and La Forge's "To a Messenger" brought a swinging close. Several armfuls of flowers were handed her, following recalls, so she sang Strauss' "Serenade" as an encore, Maurice la Farge playing excellent piano accompaniments to this song group. An intermezzo by Hoberg and the "Coronation March," by Meyerbeer, brought the concert to a successful conclusion, with credit to all

concerned, most of all to Christiaan Kriens, indefatigable man and capable musician.

A program annotation reads as follows:

The Kriens Symphony Club is the first complete American school for orchestral players.

Ninety per cent. of the players in the American symphony orchestras are imported for lack of opportunity in this country to receive proper training in this line.

The Kriens Symphony Club also offers to singers and players a chance to rehearse and perform with orchestral accompaniment.

It offers to young composers an opportunity to obtain practical knowledge of instrumentation by hearing their work rehearsed and performed.

The orchestra was founded two years ago by Christiaan Kriens, who has given his time for organizing, and for the numerous rehearsals entirely free.

The orchestra has no backing, and in order to continue its great mission needs funds; therefore, solicits associate members and donors,

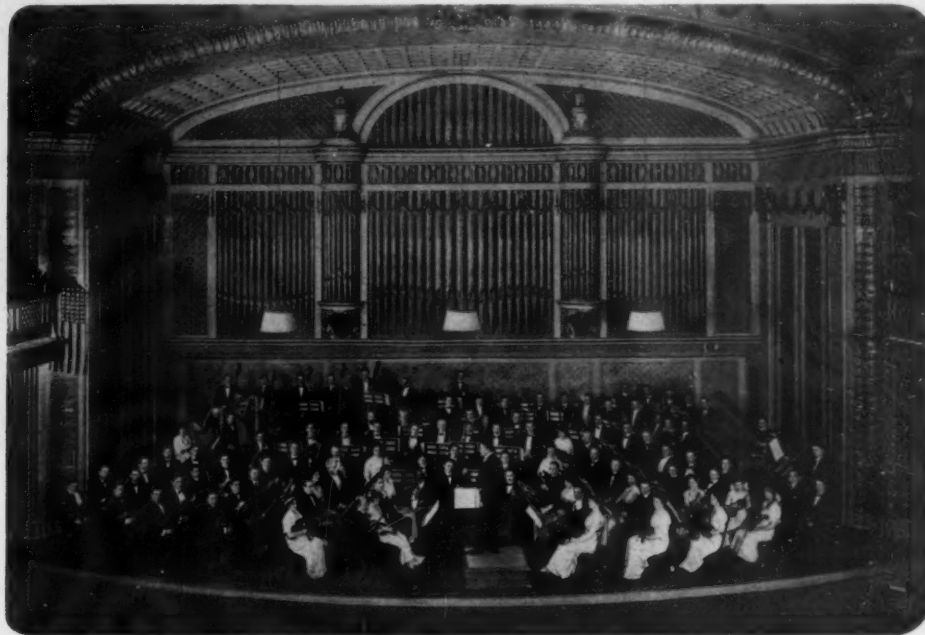


Photo by Underwood & Underwood, New York.

KRIENS SYMPHONY CLUB.

who, by contributing \$10 a year, will receive tickets for all concerts, will be admitted to the rehearsals and have a vote in the management, besides helping one of the most important and unique institutions in the interest of all musical America.

GENERAL OFFICE,
Suite 864, Carnegie Hall.

Old War Songs.

Over fifty years have passed since the great Civil War was fought, and now that the Blue and Gray have become more than ever united, it is interesting to recall the old melodies that cheered the boys at the front.

During the Civil War, whenever the opposing hosts lay encamped near each other, Federal and Confederate bands at nighttime made a practice of vying with each other in tossing back and forth, alternately, their favorite melodies, until, finally, at "taps," Northerners and Southerners, friend and foe, settled down to a joint rendering of Paine's exquisite air of "Home, Sweet Home."

The army songs which sprang into existence then, although lacking in many of the requirements of musical composition, in spite of adverse criticism enjoyed a wonderful popularity during that period, and have been sung over and over again ever since in all English-speaking lands.

It is to be regretted that the names of the composers of these famous lyrics, although deserving of a better fate, are fast passing into oblivion. Scarcely one of our readers could name, offhand, the man who wrote "Dixie," or "John Brown's Body." To recall to mind the names of the authors of a few of the immortal songs is our present purpose.

"Maryland, My Maryland," the most melodious and inspiring of all the songs sung by the followers of the "Lost Cause," was composed by James R. Randall.

"Marching Through Georgia," which will be sung as long as the Republic survives, was composed by Henry Clay Work, born in Middletown, Conn., 1832, died at Hartford, 1884. He also composed "Kingdom Comin'," "Babylon Is Fallen," "Nicomemus the Slave," "My Grandfather's Clock," "Lily Dale," and "Father, Dear Father, Come Home With Me Now." Work possessed considerable mechanical as well as musical skill, and was the inventor of a knitting machine, a walking doll, and a rotary engine.

"In Dixie's Land" was composed in New York in 1859 by Daniel Emmet, a principal member of Bryant's Minstrels.

"John Brown's Body Lies Moldering in the Grave" was written by Charles Hall, of Charlestown, Mass.

Walter Kittredge, born in Merrimack, N. H., 1832, was drafted into the Federal army in 1862. Before going to the front he wrote in a few minutes both the words and music of "Tenting on the Old Camp Ground." The song at first was refused publication, but later on became immensely popular, its sale reaching into the hundred thousands. It is still in demand.

"The Bonnie Blue Flag" was written in 1862 by Mrs. Annie Chambers Ketchum to an Irish melody composed by Henry McCarthy. It was first sung in the early sixties at a variety theatre in New Orleans. "Tramp, Tramp, Tramp," and "Battle Cry of Freedom" were composed by George F. Root.

"The Battle Hymn of the Republic, as is well known, was written by Julia Ward Howe under the inspiration

of a visit to the Army of the Potomac while lying in winter quarters:

"I have seen Him in the watchfires of a hundred circling camps."—San Francisco Call.

Hambourg Course a Success.

Already the Mark Hambourg Master Piano Course (to be held this summer at Camp Quisisana on Lake Hagar, Maine) may be considered a success, for applications have poured in upon the artist and kept his secretary (C.

PORTIA MARTIN BURLEY.
Soprano soloist with Kriens Symphony Club.

A. Murray, 46 East 75th street, New York) busy recording pupils and attending to the details of registration. Mark Hambourg is expected to return to this country from Europe very shortly.

How Miller Became a Singer via Telephone.

How Reed Miller became a professional singer, at a time when the thought of such a step had never entered his head, was related recently by the tenor at a dinner given for him and his wife, Nevada Van der Veer. Mr. Miller, soon after leaving college, went to Montgomery, Ala., and secured an opening to learn the telephone business from the ground up. "It was literally from the ground up, too," explained Mr. Miller. "I was put to work in the mechanical department, wiring from the old system to a new. Only recently, by the way, I had an opportunity of telling the Governor of Alabama that it was I who did the wiring in his home. One evening when I had finished work, I was starting home in cap and overalls, grimy and tired, and stopped in a music store. At college I had sung a little and had played in the college band, while I had managed to 'fake' a little on the piano; but I had never studied music, and had no technical knowledge of it. While waiting in the back of the music store I sat down at a piano, and, thinking the coast clear, began to sing. I was interrupted by a gentleman, Edward G. Powell, who introduced himself as a music teacher and asked where I had developed my voice. I laughed, and explained: 'Nowhere.' Whereupon he said: 'I have just been appointed choirmaster of a church in Marion. If you'll come with me I'll appoint you to the post of tenor, and, what is more, I'll make a singer of you.' Well, sir, I went, resigned my job and joined Mr. Powell. For over a year I studied with him, and then came to New York, and from all appearances," concluded Mr. Miller, "he did as he threatened, and made me a singer. At any rate, I'm doing fairly well."

That Mr. Miller, and likewise his wife, actually is "doing fairly well," is suggested by the success that has marked this season. In addition to his concert work, which keeps him in constant demand, Mr. Miller is tenor soloist of St. Thomas' Church, while Mme. Van der Veer, likewise a popular concert singer, has been chosen contralto soloist of First Church of Christ, Scientist, New York.

One of Mr. Miller's most recent appearances was in Boston, where he sang the tenor role in Mendelssohn's "Elijah," given by the Handel and Haydn Society at its centenary festival. "Mr. Miller," wrote Philip Hale in the Boston Herald, "was equal to the demands made upon

him. . . ." The Globe called the tenor "a singer who is always heard gladly."

Following this appearance Mr. and Mrs. Miller made a trip in the South. A joint recital was given in Selma, Ala., while in Macon and Milledgeville "The Messiah" was given to capacity houses.

Dorothea North's Love for Switzerland.

Although Dorothea North was born in Wisconsin, it is not to be wondered at that she has a strong leaning for the



DOROTHEA NORTH IN SWISS COSTUME.

little country hemmed in by the Alps, as her parents were born and educated in Switzerland, and were the true type of the happy, nature-loving Swiss.

She claims the distinction of close connection with the famous Swiss author and statesman, Gottfried Keller, who was a friend of Richard Wagner during the latter's sojourn

in Zurich. Keller's "Village Romeo and Juliet" has recently been given a musical setting by Doret.

Among Mme. North's most treasured keepsakes is a silver teaspoon which was in use in the Keller household.

Pelton-Jones and Wheeler at "D. A. R. Day."

Frances Pelton-Jones, the harpsichordist, and William Wheeler, tenor, were the soloists at a "D. A. R. Day," a colonial May fete, given at the Wanamaker Auditorium, New York, on April 30. The charm of her playing and personality were potent as ever to admirers of Miss Pelton-Jones, whose becoming colonial costume, with bonnet and curtseys, won all. The unexpectedly large tone of the harpsichord, and her dainty playing of pieces composed for the instrument by William Byrd, John Bull, Handel and Rameau, all this very greatly interested the large audience. Paderewski's modern minuet, the piece which made him celebrated long ere he was known as a virtuoso, this, too, sounded quaintly sweet and ingratiating, as played on the harpsichord by Miss Pelton-Jones.

William Wheeler repeated his success of some weeks ago, when he collaborated with Miss Pelton-Jones in a similar recital for the Rubinstein Club, at the Waldorf-Astoria grand ballroom, singing some of the same songs. His sweet and smooth tones, effortless style of singing and distinct enunciation, made his numbers very enjoyable. The Wanamaker Jubilee Singers, two dancers, and a brief address by Mrs. Livingston Rose Schuyler, regent of Manhattan Chapter, Daughters of the American Revolution, completed the program.

Exhibited on the stage was the celebrated colonial painting by Duchek, "Washington's Last Order."

Malkin Music School Pupils Concert.

Nine young students of music, pianists and violinists, united in a very creditable recital at the headquarters of the Malkin Music School, Mount Morris Park, West, New York, on May 2. In the order of their appearance they were: Rose Feuerstein, Florence Cohen, Clara Gelb, Carrie Bulwin, Gladys Brownell, Mildred Jacobson, Helen Platt, Morris Wolfsohn and Bertha Broad. The attentive audience, which listened with the devotion of real music-lovers, the capable performances of all concerned, and the genuine interest manifested, all went to show the appreciation of the patrons of the Malkin Music School. The Sunday afternoon recitals always attract interested audiences, large numbers of people attending, for they know they will hear superior music performed in superior fashion.

Jean Verd in Piano Recital.

On April 28, at the home of Mrs. Loys Lorr, in Brooklyn, Jean Verd closed a most successful season with a delightful piano recital. An attractive program was offered and the numbers excellently rendered. The program follows: Ouverture 28th Cantate (Bach), Duetto (Mendelssohn), Alceste Caprice (Saint-Saëns' arrangement) (Gluck), "Legend of St. Francis de Paule Walking on the Waves" (Liszt), Liebestod ("Tristan and Isolde"), Spinning Chorus ("Flying Dutchman") (Wagner-Liszt), Ballade (Chopin), Valse Lente (Staub), "Clair de Lune" (Debussy), "La Source Enchantée" (Dubois), and Toccata (from fifth Concerto) (Saint-Saëns).

American Indian Music Costume Concert.

A costume concert of American Indian music was given by the chorus of the Ladies' Musical Club, of Tacoma, Wash., in the Tacoma Theatre, on Friday evening, April 16. Under the direction of Jason Moore, the club sang works by Cadman-Harris, Burton-Moore, Fillmore, Lieurance, Troyer, Loomis and Cadman. An orchestra of twelve players, organ, and various soloists helped to make this an occasion long to be remembered.

Unique were the program books, these being profusely illustrated with Indian figures and supposedly written on parchment.

Regina de Sales to Teach All Summer.

Regina de Sales, the teacher of singing, announces that she will be located at studios 701 and 702 Carnegie Hall, during the summer and fall where instruction may be secured. Voices will be tried free of charge on Tuesday afternoons by appointment. A number of teachers from the South are expected in New York very soon to take advantage of the summer course Regina de Sales offers.

Busoni-Lewing Reception May 7.

Adele Lewing, the pianist, instructor of the Leschetizky method, etc., has issued invitations reading as follows:

At home: Friday, May 7th, from 5-7, to meet Mrs. Ferruccio Busoni.

MME. ADELE LEWING

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NEWARK'S FIRST MUSIC FESTIVAL PROMISES TO BE GIGANTIC SUCCESS.

Initial Series of Festival Concerts Will Draw Tremendous Audiences on All Three Evenings, May 4, 5 and 6—Many New Yorkers to Attend—Complete and Illustrated Review in the Musical Courier, Issue of May 12.

Newark, N. J., May 3, 1915.

Tomorrow night marks the opening of Newark's first big music festival. With a gigantic chorus of 1,200 singers enlisted from every city and town in northern New Jersey as well as from New York, with an orchestra of 100 musicians drawn from the New York Philharmonic, the Metropolitan Opera House Orchestra, the Paterson Symphony Orchestra, in addition to local organizations, and an array of soloists, most of whom are among the greatest artists the world has to offer, Newark is to celebrate its initial festival, which may well be classed with the greatest in the country.

The soloists booked to appear are as follows: Tuesday, "Opera Night," May 4, Anna Case, Paul Althouse and Pasquale Amato, all of the Metropolitan Opera Company; Mary Jordan, of the Century Opera Company, and Donald Chalmers, concert bass. "Wagner Night," Wednesday evening, May 5, Johanna Gadske and Herbert Witherspoon, both of the Metropolitan Opera Company; Regina Hassler-Fox, concert contralto, and Ellison van Hoose, of the Chicago Opera Company. "Concert Night," May 6, Fritz Kreisler, the world renowned violinist; Margarete Matzenauer, prima donna contralto of the Metropolitan Company, and May C. Korb, the young Newark singer, who won the local soloist's prize contest, in which forty singers originally entered, twenty-nine actually competing. Miss Korb will sing the song "Lebewohl," which was selected as the winning competition in the festival prize song contest, in which forty songs were entered. This song has been published and is now on sale.

A capacity house on all three evenings is looked for. Already the sale of seats has brought a return of over \$13,000, and the demand for tickets has by no means diminished. The total sale promises to be phenomenal, and the financial as well as the artistic success of the concerts promises to establish a remarkable record in Newark's musical history.

Contrary to rumors, there are plenty of seats to be had for all three concerts, despite the fact that the sale of tickets is enormous. It is estimated that the First Regiment Armory, in which the festival is to be held, will seat between 9,000 and 10,000 persons.

Newark is only a twenty minute train ride from New York, and for this reason a large number of persons are expected from the metropolis. Orders for tickets have been received from points as far away as New Rochelle, Douglaston, L. I., Freeport, L. I., Brooklyn, L. I., Yonkers, N. Y. A number of Yale students are expected from New Haven. Philadelphia will also be well represented, and Princeton will send many student delegates.

Because of the vast number of automobiles expected, special arrangements have been made for motorists in order to avoid confusion. All automobiles must approach the armory from Jay street, turning into Sussex avenue to the main entrance. On leaving the armory the machines will continue on down Sussex avenue toward Hudson street.

Persons coming from New York are advised to take the Manhattan Tube or Short Line to Newark (last stop). From in front of the station a Central avenue trolley car will pass Jay street, within half a block of the armory.

Next week's issue of the MUSICAL COURIER will contain a complete and illustrated review of the Newark festival. Each of the concerts will be reported in detail, and the photographs, all of which are to be taken especially for the MUSICAL COURIER, will be unusually interesting.

Motet Choral Society of Washington Gives Splendid Concert, April 28.

Before a large and deeply appreciative audience, the Motet Choral Society of Washington, D. C., under the splendid leadership of Otto Torney Simon, gave a concert on Wednesday evening, April 28. The program opened with the motet and chorale by Bach, "Sleepers, Awake!" to which the horn accompaniment was played by Adolph Seidler. Five choruses by Handel, four folk-songs for chorus, and the chorale and finale of Wagner's "Die Meistersinger" completed this enjoyable program. The five choruses by Handel were from his "Israel in Egypt." The first of these, "He Sent a Thick Darkness," was very subdued, while in the second, "He Gave Them Hailstones," was sung in a broad and sustained tone. The third, "The Depths Have Covered Them" was massive in tone, and the remaining two, "Moses and the Children of Israel Sang this Song," and "I Will Sing Unto the Lord, for He Hath Triumphed Gloriously," were fraught with all the reverence and religious fervor with which the great composer created in this work. The four folk-songs were "Sorrow" (Finnish), "Heart Ache" (Slovak) and two Russian, the second of these four songs being for male voices only.

Some very excellent work was accomplished at this concert, especially noticeable being the fact that this splendid body of singers constitute so well trained a unit that the effect of their singing was that of a single voice rather than a large chorus. It was a masterly performance and one which reflected credit upon the Motet Choral Society and its gifted leader, Mr. Simon.

Krueger-Genovese Connecticut Dates.

Concert direction Annie Friedberg announces some of the Connecticut dates of Adele Krueger and Nana

Genovese for this month. They follow: Hartford, May 11; Essex, May 12; Madison, May 13; South Manchester, May 14; Hartford, May 15; Waterbury, May 16; Woodbury, May 17, and East Hampton, May 18.

Marcella Craft in a Flower Storm.

Ovations have become a regular thing with Marcella Craft during the past few weeks. Ever since the American soprano returned to California her existence may be described as an unending succession of triumphs. On the occasion of each appearance, popular enthusiasm has expressed itself with added force. But at Miss Craft's recent appearance at the Loring Theatre in Riverside, Cal., when she sang arias from "Traviata," "Butterfly" and "Faust," with the Los Angeles Symphony Orchestra, her legion of devoted admirers proved further their ingenuity and resourcefulness by hitting upon an almost unheard of picturesque way of doing her honor. When after her wonderful performance of the "Traviata" number, the singer returned to the stage in response to the deafening applause, a great shower of rose leaves suddenly descended from above, deluging Miss Craft and carpeting the floor of the platform with thousands of vari-colored petals to the depth of several inches. The whole effect was that of a kaleidoscopic and tinted snowstorm. The picture of the soprano standing in delighted surprise in the midst of the unexpected floral downpour moved the audience to a perfect gale of applause.

To add extra measure to the unusual character there was sprayed from the wings a delicate orange blossom perfume which quickly filled the theatre with an exquisitely scented atmosphere. And ere Miss Craft, fan in hand and half covered with pink, red, white and yellow rose petals, had recovered from the amazement of it all, numerous

bouquets and baskets of superb flowers were carried up to her and set about on the stage until it was turned into a luxurious garden of tropical enchantments.

LAFAYETTE IS PREPARING FOR ANNUAL MAY FESTIVAL.

Three Concerts Will Be Given—Noted Soloists Engaged to Assist Festival Chorus.

Elaborate preparations are being made for Lafayette's fourth annual May festival, which will be given May 18 and 19, at the Victoria Theatre. The affair will provide the most important and the most attractive musical performance in the history of the city. Three concerts will be given, one matinee and two evening performances, for which the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, has been engaged.

Lafayette's splendid festival chorus of 150 voices will be heard in Mendelssohn's "Elijah." Lawrence A. Cover is the conductor. A fine vocal quartet has been engaged composed of Marie Sundelius, soprano; Alma Beck, contralto; Marion Green, basso, and Albert Lindquist, tenor; Augusta Meeker, contralto, and Grant Kimball, tenor, will take part in the "Elijah" performance. The pianist will be Robert J. Ring, of the Lafayette Conservatory of Music. It will be the first time that one of our own musicians has had the honor to appear with a symphony orchestra and the event is looked forward to with real interest. Mr. Ring will play the Grieg concerto.

The following are the festival directors: Dr. Percy N. Evans, Rev. George W. Watson, Chas. E. Thompson, Mrs. Haven Smalley, Dr. W. E. Stone, Prof. J. H. Shock, Mrs. Chas. Stuart, Lena M. Baer, Mary Jefferson, Kathleen Gavan, Mary E. Bruce, Mrs. C. H. Ankeny, Moses Schultz, Ernest Toy, Chas. Stallard, Prof. E. H. Davis, Rev. Albert C. Dudley and Charles H. Ball. LENA M. BAER.

Constance Purdy Guest of Honor at Women's Press Club Annual Music Day.

Constance Purdy, the American singer of Russian songs, was the guest of honor at the annual music day of the Women's Press Club, observed recently at the Waldorf-Astorial Hotel, New York. The subject was Russian music, and one for which it would be hard to find a singer better fitted, Miss Purdy having lived in Russia for over five years, during which time she made a thorough study of the music and language of the people. On this occasion, she spoke briefly of the growth of Russian music, referring to its close connection with the history of the country, and illustrating with songs. Eight of the great Russian composers were thus represented, Miss Purdy endeavoring to portray the strong nationalism, which is a feature of the music of the country. The audience was delighted with her artistic interpretations, and warmly applauded her work.

Miss Purdy always uses her own translations, which she makes directly from the Russian. Many have been the Russians who, after hearing her sing in their language, have warmly complimented her upon the purity of her diction and the excellence of her interpretations.

On May 4, Miss Purdy brought to a close her New York season, during which she has appeared ten times before the public. On that day, she sang two groups of songs by Marian Bauer at a concert, given at the Hotel McAlpin, New York.

Many inquiries concerning next season have already been received, and two tours are now booked, one for November, the other for January. On these tours, she will have the invaluable aid of Mabel Hammond, pianist and accompanist, who was recently elected president of the Radcliffe Club of New York.

Henri Scott's Managers.

Henri Scott, the American basso, who has been engaged by the Metropolitan Opera Company for three years beginning next season, is under the management of Foster and David.

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BOSTONIANS HEAR NOTED ARTISTS IN ATTRACTIVE PROGRAM

Concert Given for Worthy Cause Is a Financial and Artistic Success—People's Choral Union Sings Handel's "Samson"—Albert Spalding Gives Superb Performance of Classic and Popular Dance Music at His Boston Recital—Symphony Concerts and Notes

1111 Boylston Street,
Boston, Mass., April 30, 1915.

A concert for the benefit of the Frances E. Willard Settlement was given at the Copley-Plaza hotel on Monday afternoon of this week in which Heinrich Gebhard, pianist; Mme. Marie Rappold, soprano; Lucile Orrell, cellist, and Ada Sassoli, harpist, were the solo artists. Mr. Gebhard revealed fine virtuosity in his playing of these numbers: Brahms G minor rhapsody, two Chopin selections, Debussy's "La Soiree dans Grenade," Faure's impromptu in F minor, and the "Wedding March" and "Fairy Music" from "Midsummer Night's Dream," by Mendelssohn-Liszt. In the Brahms and Chopin pieces striking individuality and rhythmic force were revealed. Debussy takes on new and interesting charm under Mr. Gebhard's interpretation, and the audience was aroused to sincere enthusiasm by his vivid color effects.

Mme. Rappold, the Metropolitan Opera soprano, was enthusiastically received and rightfully so, for her part of the program was most delightful. Her lovely voice was in excellent condition and she fulfilled all expectations by her superb rendition of Italian, German, French and English songs.

Ada Sassoli surprised her audience by the virtuosity she exhibits with the harp, which in her hands is transformed into a marvelous instrument of beautiful musical expression.

Miss Orrell displays the fact that she has already, despite her youthful years, gone far in her chosen art. Her playing is not sentimental, but sincere, and beautiful due to its soulfulness. The attendance at the concert was over one thousand and the financial success of the affair was well balanced by its artistic success, which was unquestionable.

PEOPLE'S CHORAL UNION SINGS "SAMSON."

On Sunday evening, April 25, Handel's "Samson" was performed by the People's Choral Union in Symphony Hall. With Frederick Wodell conducting and the chorus, which numbers over four hundred voices, assisted by an orchestra made up of Boston Symphony players, the soloists, who were Mona Holesco, soprano; Ida Gardner, contralto; Alfred Shaw, tenor, and Burton Piersol, bass, had splendid opportunity to display their best work. The imposing chorus was effective in quality and ensemble and the work as a whole was performed in a creditable manner. The audience was large and highly appreciative.

ALBERT SPALDING'S SPLENDID RECITAL.

Albert Spalding gave his violin recital of classic and popular dance music at Jordan Hall on Thursday afternoon of this week and was tendered an enthusiastic reception by the audience. This fine artist has won high esteem among local musicians, and his Boston appearances are followed with keen interest. It was noted in this program of dance music, which traversed the most important offerings of the old and the new standard composers, that Mr. Spalding has broadened in his art even since his last appearance in this city at the beginning of the current season. He has been highly complimented by local critics for his interesting departure in program making, and assuredly the arrangement he used fulfills a long felt want in violin program literature.

Mr. Spalding was heartily applauded and many numbers had to be repeated, while the conclusion of the program

proper had to be reinforced by four or five extra encore numbers. The program was as follows:

Siciliano (old, quiet dance of pastoral character).....	Bach
Menuet and gavotte (French dance moderate).....	Veracini
Gigue (lively dance).....	Corelli
Chanson Louis XIII and Pavane (French dance moderate),	Couperin-Kreisler
Variations on a gavotte by Corelli.....	Tartini
(Old French dance form.)	
From the sonata in D minor, for violin alone.....	Bach
Sarabande (old Spanish dance of grave character).	
Gigue (lively dance).	
Chaconne (a slow dance of not more than eight measures	
with manifold variations).	
Hungarian Dance No. 20.....	Brahms-Joachim
Hungarian Dance No. 7.....	Brahms-Joachim
Mazurka (Slavonic dance).....	Dvorak
Liebeslied.....	Kreisler
Liebesfreud.....	Kreisler
Alabama (song and dance, plantation style).....	Spalding
Spanish Dance No. 4 (Habanera).....	Sarasate

AN OPERATIC CONCERT.

The operatic concert which was to have been given in Jordan Hall on Monday evening, April 19, by Ramon Blanchart, the Spanish baritone, and several of his artist pupils, has been postponed to May 3. Mr. Blanchart is a member of the faculty of the New England Conservatory of Music, and his work as a vocal pedagogue has been equally as successful as his career on the operatic stage. The program for his concert on next Monday evening will consist of the "Garden Scene" from "Faust," in costume and stage setting, in which Mr. Blanchart, as Mephistopheles, will be supported by the following pupils: Bula Shull, Sergei Adamski, Salome Blanchart and Erminda Blanchart. The "Prologue" to "Pagliacci" will be sung by Mr. Blanchart and the "Faust" fantasia, by Sarasate, for violin, will be played by Alexander Blackman.

BROCKTON SETS WORTHY EXAMPLE.

Brockton, Mass., has reason to congratulate the music department of the Woman's Club for the splendid achievements made during the current season in promoting musical interest among her citizens. The department arranged and carried out most successfully a series of musicales of real merit, and to aid further in the working up of a keener appreciation on the part of the public, organized a self supporting Music Study Club, which allowed for the engaging of several well known music lecturers. The outcome of these activities has more than warranted the effort of the public spirited women who are responsible for the music department, and many of the social clubs in the neighboring vicinity would be furthering a noble and worthy cause both to artist and public if they too would found a similar department in their organizations.

A musicale conducted in the series given by the Woman's Club at Brockton was given on Tuesday afternoon, April 13. Charles Bennett, baritone, was the soloist. The program consisted of miscellaneous songs chosen with good taste from old English, French, German and American composers, in which the singer played his own accompaniments.

The directors of this department at present are: Mrs. W. A. Chaplain, chairman; Mrs. Charles Bragdon, Mrs. Ralph Poole, Mrs. S. Heath Rich, Mrs. Wallace Caswell, Mrs. E. Francis Shaw, Mrs. William E. Bryant and Mrs. Frank E. Johnson.

A PSYCHOLOGICAL BASIS OF MUSIC COURSE.

A course in the psychological basis of music will be offered this year at the Summer School of Arts and Sciences, Harvard University. This course has been given for several summers at Cornell University and during the regular academic year at the University of Illinois, where it has had the cooperation of the school of music. By means of lectures, demonstrations and discussions, it aims to cover the following subjects: "Preliminary discussion of the mechanism of ear and vocal organ and of the physical basis of music, 'Tonal quality,' 'Origin of music among primitive peoples,' 'Mental principles involved in rhythm, melody and harmony,' 'Applications of psychology to the art of musical production,' 'Proposed tests of musical ability,' 'Absolute pitch and colored hearing,' and 'Mental factors involved in musical appreciation.'"

Classes will meet five times a week during the summer session of six weeks. The regular fee for the course is twenty dollars. Although a rudimentary knowledge of musical notation will be helpful, there are no prerequisites

save a real interest in music and in psychology. The course will be presided over by Dr. Christian A. Ruckmich, at present of the University of Illinois.

A FALL RIVER RECITAL.

A violin and piano recital was given in the Music Hall at Fall River, Mass., on Tuesday evening, April 27, by Guy Maier and Leo Shoob. Mr. Maier has appeared extensively in the New England States this season, since his return from Berlin, where he had been studying with Schnabel, and his success has been marked on every occasion. Mr. Shoob is a local Fall River violinist, who has also won much prominence. The program was as follows: Sonata in G major, Grieg; "Sicilienne," Zimbalist; "Liebeslied," Kreisler; "Rondo Napolitano," Severn; study, "By the Sea," Arensky; barcarolle in A minor, Rubinstein; a study in waltz style, Saint-Saens; "Canto Amoroso," Sammartini-Elman; "Caprice Viennois," Kreisler; "Zigeunerweisen," Sarasate; suite for violin and piano, Schütt.

SYMPHONY SEASON WANING.

The last but one set of this season's local concerts by the Boston Symphony Orchestra in Symphony Hall was heard here on Friday afternoon and Saturday night of this week. The program, constructed on variegated entertainment principles, was thoroughly interesting and was of such nature that it must have pleased even the most austere. Cesar Franck's D minor symphony formed the first half of the program. Dr. Muck and his men presented the eloquent thought of the composer in convincing fashion. The second part of the program contained Goldmark's overture, "Im Frühling"; Smetana's symphonic poem, "From Bohemia's Groves and Meadows," and Chabrier's "Espana" rhapsody for orchestra. All were played with musicianship and virtuosity. Not a few were the spoken regrets heard from the audience that the season must end so soon.

A week later than for many years past, the symphony concerts for the current season will end on Friday afternoon and Saturday evening next. According to the usual custom, there will be no assisting artist at the final concerts and the program will consist of classic and familiar pieces which the audiences have long liked. The four pieces selected this time by Dr. Muck for the leavetaking are Beethoven's fifth symphony, Liszt's "Mazeppa," Strauss' "Till Eulenspiegel" and prelude to "Meistersinger." The following Sunday Dr. Muck and the orchestra will leave for San Francisco for the series of twelve concerts at the Panama-Pacific Exposition. They will return to Boston end of May.

NOTES.

On Tuesday evening of this week, Eleanor Brigham gave a piano recital in Steinert Hall. The pianist's program consisted of unfamiliar compositions by Rheinberger, Perillou, Manney, Grovlez, Delafosse, Coleridge-Taylor, Diemer and a quartet by Ducas. Messrs. Kuntz, Werner and Nagel assisted in the quartet.

A song recital was given in Steinert Hall on Wednesday evening, April 28, by Margaret Palmer, who sang songs by Campbell-Tipton, Bemberg, Rubinstein, Salter, Novello, La Forge, Seiler, Bevigiani, Horsman, Weingartner, Ronald, Del Riego, Leoni, Manney, Lehmann, Bishop, and arias from "Semiramide" and "Louise." Arthur Brooke, of the Boston Symphony Orchestra, assisted in the program, playing several solo pieces for the flute.

John McCormack's concert, which was to have taken place this coming Sunday afternoon in Symphony Hall, has been postponed until the Sunday of the following week, May 9.

The orchestra and chorus of the South End Music School announce a concert for Wednesday evening next in Convention Hall. The orchestra, led by Stuart Mason, will be heard in the overture to Boëldieu's opera comique, "Jean de Paris," Grieg's "Sigurd Jorsalfar," the suite from

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Luigini's Egyptian ballet, and shorter pieces. A pupil will play a piano concerto by Haydn, and the chorus, under Mr. Lenom, will sing several songs by Rubinstein.

On Saturday afternoon, May 15, in Jordan Hall, an unusual concert of music for two pianos by Harold Bauer and Ossip Gabrilowitsch will take place. They will play five seldom heard pieces for two pianos; an andante and variations by Schumann; a sonata by Mozart; a set of variations by Saint-Saëns; a suite by Arensky and the original version of Chabrier's "España."

Mme. Calvé is billed to appear in the local Keith's vaudeville house during the coming week. The diva will sing in costume arias from "Carmen" and the other operas in which she has made her reputation and familiar folksongs such as "The Suwanee River."

VICTOR WINTON.

Lavoie-Hertz Discusses Scriabine.

Hearing of Scriabine's death, the Toronto representative of the MUSICAL COURIER interviewed Madame Lavoie-Hertz,

the pianist, who had the privilege of knowing the great Russian composer personally.

"I am extremely sad," said Madame Lavoie-Hertz, "to hear that Scriabine is dead, because I lose a great friend and more so because the world of art is losing a great and true genius. Of course he was thoroughly understood only by a very few who sensed the deep philosophy which his music so perfectly expresses and to them his works were something more than discordant chords and chaotic sounds. I suppose, however, that his hour for general recognition will ring soon now that he is dead. That seems to be the ironical state of all great geniuses."

The representative asked Madame Lavoie-Hertz: "How do you think that Scriabine's compositions rank with those of the other ultra moderns, Stravinsky and Schönberg?" "There is no similarity—none whatever—and to say the opposite would be to state an absurdity, as the artistic aims of the three men all are in absolute opposition. Scriabine was a deep philosopher and his works are great artistic and ethical poems."

To the question, "Is Scriabine's music typical Russian

music?" Madame Lavoie-Hertz answered: "No, although he was born in Russia Scriabine's music is absolutely above nationality, and as all deep philosophy belongs to the world his music is also universal, which makes the understanding and performing of it extremely difficult from every point of view."

Mrs. J. Alfonso Sterns' Musicales.

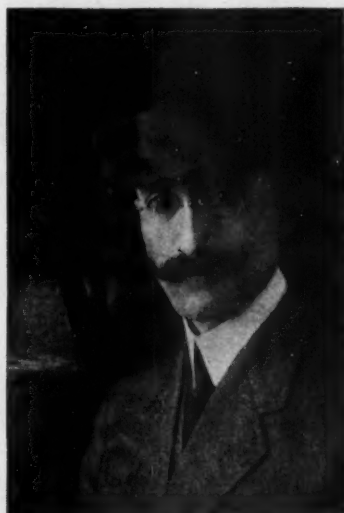
Mrs. J. Alfonso Sterns, of 5 West Ninety-first street, New York, gave a musicale last Saturday evening, May 1, which was attended by many well known artists, among them being Jessamine Irvine, Mabel Beddoe, Betty Askinasy, David Bispham, Mlle. Gautier, Albert Spalding, Emiliano Renaud, Mr. Kotlarsky, André Benoist and others.

A most attractive souvenir program book has just been published in connection with the Newark, N. J., three day Music Festival, May 4, 5, 6.

METROPOLITAN ARTISTS FOR THE MIDDLE WEST

Music clubs and local impresarios wishing superlative talent at reasonable prices can, by booking the artists appearing in the Chicago Metropolitan concerts at the time of their tours in the Central West secure valuable artists who have the advantage of consecutive bookings and so are enabled to appear at prices one-half less than those ordinarily asked by those of like eminence.

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OPENING CONCERT

ALBERT A. WHITE, Baritone
HARRIET FOSTER, Mezzo-Contralto

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As Donna Angelica in "The Lover's Quarrel," by Parelli.

ALBERT A. WHITE, after studying with some of the foremost teachers of America, and concertizing in the Middle West for ten years, left for Europe where he has been working with Sir Charles Santley, Oscar Seagle and other teachers, which with the work done with Karleton Hackett, William A. Willett, Charles W. Clark, A. M. Roberts and J. M. Levien, has resulted in the production of a voice well adapted for concert work. To rehearse the various qualities that are necessary to the successful recital singer seems superfluous. They include voice, temperament, intellect, personal charm, physical fitness and judgment tempered by experience. All of these qualities are seldom found in one person, and to lay claim to them all is a responsibility greater than any one singer should be willing to do. However, it may be said that Mr. White possesses in full measure the attributes that go to make up the safe, reliable artist, and has a career rounded out by concert work, with constant association with artists and those who engage them. As an impresario he has managed concerts for Nordica, Sembrich, Bispham, Kreisler, Middleton, Hamlin and others. A natural trait for imitation has given Mr. White the happy faculty of character singing. Brogues and dialects come very easy for him, and the singing of English, Irish and Scotch songs with their characteristic idiom are a marked feature of his programs. German, French and Italian songs with the original texts will be used when desired, but it is the conviction of both singer and manager that programs in English should receive first consideration.

HARRIET FOSTER, mezzo-contralto, is not unknown in the Central West, having appeared in Cleveland, Toledo, Milwaukee and other large cities during the last two years.

Mme. Foster will appear in other cities during the month of October, 1915, and as the opening attraction in a number of courses.

Her reputation as a concert artist is international, and in New York she has the honor of appearing as the soloist of Dr. Parkhurst's Madison Square Presbyterian Church.

Abroad she began her career with a recital at Bechstein Hall, in London, subsequently singing at the Promenade Concerts with Henry Wood conducting.

Mme. Foster has a mezzo-contralto voice, well adapted to the oratorios, and as a woman of queenly presence and withal an attractive appearance combined with the magnetism that makes for success in a public career, gives artistic interpretations of the best English and German oratorios, and the best of English, German and French song literature.

Recently she has come into prominence because of notable appearances in New Haven, Conn., with symphony orchestra, Horatio Parker conducting; in Bethlehem, Pa., at the Bach Festival, Dr. Fred Wolle, conductor; in recital in New York, with David Bispham; in Elgar's "Dream of Gerontius," in Pittsburgh, Pa.; in recital at Mrs. Sayles' musical afternoons, in Norwich, Conn.; and others too numerous to mention.

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Season's Second Fortnightly Club Concert at Philadelphia.

The fact that the Fortnightly Club of Philadelphia, Henry Gordon Thunder, conductor, is one of the foremost male singing clubs in America was established beyond refutation at the second private concert of the twenty-second season of the organization in the Academy of Music last Saturday evening.

High standards of art have been maintained by the Fortnightly Club since its inception. Its work in previous seasons and in the first concert of this season under the baton of Mr. Thunder, attained impeccable artistic standards. But in its most recent concert the club and its distinguished conductor presented an unusually effective program with surpassing power and received high tribute from as enthusiastic an audience as ever crowded the historic Academy of Music.

Opening with Von Weinzierl's "Bird Song," Mr. Thunder presented "Mammy's Lullaby," Dvorák-Spross; "But—They

Didn't," Rogers; "Briar Rose," Debois; "The Song of the Drum," Buck; "The Long Day Closes," Sullivan, and Heinz's "Champagne Song." Practiced chorus singers all, the club performed excellently. The tone was good, the choirs balanced, and response to the baton was instantaneous.

Mr. Thunder gave a truly startling proof of the club's excellent training. In a capella numbers he refused to give the singers the pitch either from piano or tuning fork. His daring was warranted by the confidence with which the singers caught the pitch even in the instances where the compositions were in different keys. Charming in the extreme was the gracious manner of Mr. Thunder's conducting.

Anita Rio, who has not been here for several years, gave ample evidence of wide musicianship and tasteful vocalism in "Un bel di," from "Madame Butterfly." She gave it with the authority of large operatic experience. In this number she completely won her audience and paved the way for a veritable ovation at the close of her final group—"Will o' the Wisp," Spross; "Have You Seen But a Whyte Lillie Grow," Old English, and "Neapolitan Folksong Marechaise," by Tosti. Miss Rio sang the soprano obligato in Dubois' "Upon the Tide" and Nevin-Leefson's "The Woodpecker."

Hans Kindler played Schumann's "Abendlied," Valensin "Minuet," and Davidhoff's "Am Springbrunnen." Clarence K. Bawden was at the piano.

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Maude Klotz to Make Western Tour.

Maude Klotz, the distinguished soprano, will make her second Western tour next fall.

On her first Western tour Miss Klotz achieved brilliant successes with the Minneapolis Symphony Orchestra and



MAUDE KLOTZ.

other prominent organizations, so that she will unquestionably be warmly welcomed by those who were fortunate enough to hear her before.

G. Dexter Richardson, Miss Klotz's manager, announces heavy bookings for the charming singer throughout next season.

Maitland Busy.

Robert Maitland has been reengaged for a recital at Olean, N. Y., on May 10 in connection with the George B. Carter concerts.

Mr. Maitland has also been engaged to sing the part of "Chief of the Pretorians" in "Quo Vadis," at the Springfield (Mass.) Music Festival, May 21.

Regarding his recent appearance with the Schubert Oratorio Society, Newark, N. J., where he sang the role of Norman in Bruch's "Cross of Fire," the Newark Evening News commented as follows:

Robert Maitland is well equipped with voice, skill in using it, and temperamental energy for the role of Norman, leader of the Clan-Alpine. So artfully did he attune his tones to the sentiment in the air, "My Bed Tonight Is the Heath Alone," that his singing of it happily mingled the tenderness of love's young dreams, the joy of anticipated happiness and the feeling of resignation to whatever fate might have in store for him.

Elsewhere in the cantata he was equally satisfying.—April 28, 1915.

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—Frank King Clark, Berlin, July 19, 1914.**Steinway Studios, Berlin**

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Albert Janpolski as Starosta.

So impressed was Paderewski with the singing of Polish songs by Albert Janpolski, the Russian-American baritone, at a concert last season, that the latter was engaged to appear in the role of Starosta, the matchmaker, in the "Cracovian Wedding Feast," which was given at the Hotel Biltmore, New York, last month, other soloists on the same program being Mme. Sembrich and Adamo Didur. Mr. Janpolski's singing of this beautiful song created a deep impression, while his acting of the role won the favor of his audience. The professional matchmaker is one who

JANPOLSKI, AS THE OLD STAROSTA.
In the Polish opera, "A Cracovian Wedding."

plays an important part in the wedding ceremonies of the Slavic nations.

Mr. Janpolski also took part in another concert given by the Polish Societies of the East when five hundred voices were heard at the Central Opera House, New York. At this concert he sang many Russian arias and also a number of Polish songs.

Mr. Janpolski will give a recital in Washington this month for the benefit of the Russian Red Cross Society, when he will sing an entirely neutral program, consisting of works by Italian, German, Russian, Polish, and English composers.

During next season, Mr. Janpolski plans to make an extended tour throughout this country, appearing in recital and oratorio.

Klibansky Pupils' Musicales.

At the last musical given by pupils of Sergei Klibansky, April 28, the following appeared: Mrs. H. F. Wagner, Mrs. F. H. Whipple, Mildred Ingersoll, Virginia Magruder, Leah F. Green and Genevieve Zielinski. At a musical given by Mrs. O. E. Schaeffer, April 30, Arabel Marfield, Jean Vincent Cooper, and Lalla Bright Cannon sang.

Dessau has been hearing "The Barber of Bagdad," "Meistersinger" and "Flying Dutchman."

LOS ANGELES MUSICAL ACTIVITIES STILL CONTINUE.**Numerous Tonal Doings Mark the Waning Season in Southern California Metropolis—Marcella Craft to Have Leading Role in "Fairyland."**1110 W. Washington Street,
Los Angeles, Cal., April 19, 1915.

It is not quite fair to use the word "local" because neither Otie Chew Becker nor Jaime Overton could be strictly classed in that way. Each gave a recital during the past week and it is a bit unfortunate that they should have followed upon succeeding nights. Nevertheless, on both occasions, Trinity Auditorium was fairly well filled with appreciative audiences.

JAIME OVERTON WELCOMED.

Mr. Overton is a Los Angeles boy who has had considerable study abroad with some of the best known violin teachers and only last summer returned for further coaching with Willy Burmester. Mr. Overton also did some successful concert work last season under the direction of Antonia Sawyer with whom he is still listed. The audience contained many friends who were anxious to hear him after this absence and who were most cordial in their applause. Mr. Overton's tone is large and virile and his technic sure. He was ably accompanied by Will Garroway.

OTIE CHEW'S (MRS. THILO BECKER) RECITAL.

Mrs. Becker has to her credit years of successful concert work as Otie Chew. For a number of seasons, Mrs. Becker and her distinguished husband, Thilo Becker, have been engrossed in teaching and have been so successful in this line that they have sacrificed public appearances to this end. It was therefore a great treat to hear Mrs. Becker once more.

Her work is finished, her presence remarkably graceful and her playing marked with artistic understanding, only acquired by years of study and successful experience. In her first number, the César Frank sonata in A major, honors were evenly divided between herself and Mr. Becker and it was a scholarly bit of ensemble. The balance of the program was accompanied by Will Garroway, one of the professional pupils of Mr. Becker and an accompanist much in demand. The program was well chosen to display the resources of the instrument and Mrs. Becker's art.

A JOINT RECITAL.

Owing to several affairs falling on the same night, I was able to hear but two last numbers of the joint recital by Lillian Ammalee Smith, pianist, and Jessie McDonald Patterson, soprano, given at Blanchard Hall, Wednesday evening, April 14. Miss Smith's work I have many times spoken of; she is one of the most brilliant pianists on the Pacific Coast. Mrs. Patterson is possessed of an unusually sweet soprano voice and is one of the younger members of the profession here. They had a large and appreciative audience.

MARCELLA CRAFT IN LOS ANGELES.

Marcella Craft came over from Riverside the past week to look after some professional engagements under L. E. Behymer and to rehearse with the Oehlmyer Band for a concert to be given in Riverside on Friday evening. Miss Craft is working on the prize opera, "Fairyland," by Horatio Parker, in which she has the leading role.

BRAHMS QUINTET ENDS ITS SEASON.

The Brahms Quintet gave the last concert of their season, Saturday, April 10th. The three concerts given this season have been splendidly attended and as always greatly enjoyed. The soloist for the last concert was the popular tenor, Roland Paul.

PUPILS RECITALS.

The College of Music of the University of Southern California has begun the final recitals for the year. Wesley F. P. Kuhnle, pupil of Dean W. F. Skeele, assisted by Marie Deets, soprano, and Jane Stanley, accompanist, gave his senior recital, April 5, in Symphony Hall. This is the first of a succession of recitals which will close the school year of this popular institution.

M. F. Mason, organist of the First Presbyterian Church, Pasadena, and one of the long established and successful teachers of Southern California, presented his pupil Martha Baird in a piano recital, Tuesday evening, April 13 at the Gamut Club Auditorium.

MRS. BEVITT IN DEMAND.

While in this section, the first week of April, Mrs. Zay Rector Bevitt, well known teacher and lecturer of San Diego, gave a number of successful lectures and demonstrations of her work beside the one given before the Music Teachers' Association, of Los Angeles. She also gave lectures in Pasadena, South Pasadena and one or two other places nearby.

JANE CATHERWOOD.

LOUISIANA MUSIC TEACHERS HOLD FOURTH ANNUAL CONVENTION.

Three Interesting Programs Include Consideration of Standardization of Music Teachers and Recital of Works by Louisiana Composers—At the Close of the Convention There Is Shown a Good Balance in Treasury and Large Increase of Membership—New Officers Elected and Lake Charles Chosen as the Place for Next Convention.

New Orleans, La., April 29, 1915.

The Louisiana music teachers held their fourth annual convention in this city on April 22, 23, 24. Those capable of judging consider this convention the most successful one to date. The general program was as follows:

THURSDAY, APRIL 22.

- 9. to 11 a. m.—Registration and reception.
- 11 a. m.—General meeting.
- 2 p. m.—Address by Prof. John M. Fletcher, Ph.D.
- 3 p. m.—Piano and theory conference.
- 4.30 p. m.—Recital by Harold Ryder Harvey, violinist.
- 8.30 p. m.—Reception by New Orleans Music Teachers' Association.

FRIDAY, APRIL 23.

- 9.30 a. m.—General meeting.
- 2 p. m.—Address by Ella F. Montgomery.
- 2.30 p. m.—Voice conference.
- 4 p. m.—Auto excursion.
- 8.15 p. m.—Recital of compositions by Louisiana composers.
- 9.30 p. m.—Business meeting.

SATURDAY, APRIL 24.

- 9 a. m.—Public school music conference.
- 2.30 p. m.—Sight seeing in Old French Quarter.
- 8.15 p. m.—Concert by New York Symphony Orchestra, Walter Damrosch, conductor.

Edgar B. Stern, president of the New Orleans Association of Commerce, welcomed the teachers on behalf of the city, and Walter Goldstein, president of the New Orleans Music Teachers' Association, welcomed them on behalf of the local organization. Leon Ryder Maxwell, of New Orleans, spoke on "Cooperation as a Factor in Musical Development," and A. M. Culpepper, of Mansfield, chose for his subject, "Business Relations of the Music Teacher." Other interesting addresses were: "Tests of Musical Ability" (with illustrations from the Psychological Laboratory), by John Madison Fletcher, Ph.D., of New Orleans; and "Community Music," by Ella F. Montgomery, of Winnfield.

The third meeting had for its general topic, "Standardization of Music Teachers," and was perhaps the most gripping of all the meetings. The committee recommended the following: (1) An amendment to the constitution providing for voluntary examinations conducted by the association; (2) The appointment or election of a legislative committee to prepare and present at the proper time to the State legislature a bill providing for the registration of all music teachers in Louisiana. The first was adopted with very few changes in the original plan; the second was laid on the table until next year.

A notable feature of the convention was the recital of works by Louisiana composers, which was the first opportunity for the State composers to obtain a public hearing. The attendance was large and the composers represented have every reason to feel encouraged by the reception accorded their works. This was the program:

- Reverie Ernest E. Schuyten
- Berceuse Ernest E. Schuyten
- Inquietude Ernest E. Schuyten
- Dance of Gnomes Ernest E. Schuyten
- Violin, July Brezeale.
- At the piano, Anita Gonzalez.
- Farewell L. G. Bodet
- Laura Stevenson Spang (soprano).
- At the piano, Anita Gonzalez.
- The Rose Leonard Drueding
- Gift Leonard Drueding
- H. H. Berlin (baritone).
- At the piano, Mary V. Molony.
- Romanza (G string) Henri Wehrmann

- Bolero Concertant Henri Wehrmann
- Violin, the composer.
- At the piano, Mary V. Molony.
- Extase Henri Wehrmann
- Under Creole Skies Henri Wehrmann
- Mrs. C. Bennette Moore (soprano).
- At the piano, the composer.
- The Rainy Day Victor Despommier
- Why Are the Roses So Wan in Hue? Victor Despommier
- Leon Ryder Maxwell (baritone).
- At the piano, the composer.

The convention closed showing a good balance in the treasury, and an increase of 150 per cent. in the membership. Lake Charles was selected as the place for the next meeting.

The new officers are: H. M. Howison (Lake Charles), president; H. W. Stopher (Natchitoches), first vice-presi-

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dent; Chev. Dr. G. Ferrata (New Orleans), second vice-president; Ella F. Montgomery (Winnfield), third vice-president; Anna Van Den Berg (New Orleans), secretary-treasurer. The executive committee is composed of: A. M. Culpepper (Mansfield), Leon Ryder Maxwell (New Orleans), Blanche McCoard (New Orleans), Mrs. P. M. Welsh (Shreveport), Walter Goldstein (New Orleans), Lena L. McCoppin (Mansfield), Lillian Mildred Knott, of New Orleans, was re-elected chairman of the Public School Conference.

Leon Ryder Maxwell, the retiring president, was presented with a handsome gift. Mr. Maxwell is one of the most earnest musicians in this community and his efforts as president of the Louisiana Music Teachers' Association have brought about splendid results.

SYMPHONY CONCERT.

The New York Symphony Orchestra, Walter Damrosch, conductor, appeared here on April 24. The feature of the program was the seventh symphony of Beethoven. Grace Kerns, soprano, and Merle Tillotson Alcock, contralto, distinguished themselves. The former sang "Il Re Pastore," of Mozart, and the big aria from "Louise"; the latter, the

rosary aria from "La Gioconda" and "Don Fatale" from "Don Carlo." These two charming singers were lavishly applauded.

HARRY BRUNSWICK LOEB.

WAR SONGS CHEER SOLDIERS IN EUROPE.

Marches Lightened and Camps Enlivened by Simple Childish Doggerel.

The British soldiers who are fighting on the Continent have taken their songs with them. And the songs men sing on the march and around the army camp and in the trenches are often just simple and childish doggerels, says Ideas.

National songs, songs of patriotism and hymns are also sung by the forces. Sometimes the soldier prefers to sing of love, as he did in the Crimean War, when "Annie Laurie" was his favorite.

The French and Belgian soldiers have a warm spot in their hearts for "The Regiment of Sambre and Meuse." Even the small boys of France sing this when they are playing at soldiers, puffing out their chests and tramping with soldierly gait through the streets. And since the present war this song is often heard coming from the ranks of the French and Belgian soldiers.

The French soldier never, of course, forgets his beloved "Marseillaise," but this he keeps for his more serious moments. For jolly and trivial gatherings catchy songs are as good as any.

Second in his heart is the "Carmagnole," which the French troops brought back from Piedmont, and which was sung everywhere through the horrors of the French Revolution. It runs somewhat as follows:

Madam Veto has given her word,
Madam Veto has given her word,
To put all Paris to the sword,
To put all Paris to the sword,
But vain the threat she made,
Thanks to our cannonade.

Then dance the Carmagnole,
Hail to the sound!

Then dance the Carmagnole,

While the brave cannon do sound.

In the neighborhood of Kia-Chau you will hear the Japanese "Drill" song. On the march and in the camp this song is always most effective, and it also is used as a genuine drill song for the young troops:

Soldiers! Attention. Right turn! one, two, three.
Soldiers! Attention! Forward; one, two, three.
Halt, comrades! All stand easy! One, two, three!
Orders obey, if you a soldier brave would be.
Soldiers, keep step in marching; one, two, three.
Turn to left! Attention; one, two, three.
Soldiers, be ready, steadfast, one, two, three!
Duty obey, if you an officer would be.

Russians have always been accustomed to appoint leaders for regimental singing. At times these men improvise doggerel, which seems to hold a wonderful spell over the soldiers. An instance is related as having taken place during the war with Turkey. Under a terrific Turkish fire the shattered fragments of a Russian regiment effected a marvelous retreat under the guidance of the company clown, who capered and jumped in front of them, singing his improvised refrain:

Hi! foolish Turks!
With your red caps like beet.
Hi! foolish Turks!
With your red caps like beet.
Our Russian bravery.

Ridiculous as this refrain may appear to us now, it served as a rallying call to the Russian soldiers and stimulated them to action which saved them from annihilation. —Exchange.

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Characters.

Manager X.

Mme. Dolcissima.—Soprano of the Cross Roads Baptist Church, Shacktown, Kansas.

Cerberus, alias the office boy.

Time: Excursion day from Shacktown to Chicago.

Scene: Offices of the X Concert Bureau.

Office boy comes out from Mr. X's private office and straightening his features after a spasm of chewing gum he bids the lady enter.

The door is promptly closed.

Mgr. X.—How do you do Madame Dolcissima?

Mme. D.—(In a high-pitched voice). Thank you, Mr. X. Fine (ends off with a chuckle). Very fine, but I certainly had a time of it to bid good-bye to some of my friends who arrived on the same train with me.

Mgr. X.—So you have brought along the contract we sent you to sign for the coming season?

Mme. D.—Well—er—well, yes. I brought it along, but I haven't signed it yet for I would like to ask you a few questions before I do that.

Mgr. X.—I am at your service, Madame.

Mme. D.—Now to begin with, Mr. X, how did you find out that I intended to concertize?

Mgr. X.—Madame your fame has travelled farther than you dream, and it was on the strength of it that you received our contract.

Mme. D.—You don't say so? (this with equal portions of pride and sarcasm.)

Mgr. X.—(Grows uneasy and fumbling through a pile of correspondence before him remarks with a stern air:) I don't intend to rush things Madame, but will you please tell me the exact cause of your coming, for I have a dozen or so important appointments for this morning.

Mme. D.—Oh, don't fear, we'll soon get through, for I have only a few questions to ask you in regard to this contract before I sign it.

Mgr. X.—(Revived by a new ray of hope). Well, what would you like to know?

Mme. D.—Now that you have satisfied my curiosity about the speed of my fame, will you tell me please what this \$50 that I am to pay you on signing the contract will be spent for?

Mgr. X.—(With a matter of fact air, nonchalant to the highest degree). As you see, Madame (pointing it out on the contract) it comes under the printing and advertising column. The contract makes it very simple: "This amount to be used at the discretion of the Bureau for advertising and soliciting."

Mme. D.—But what will your discretion dictate to be the right thing to use for my publicity campaign?

Mgr. X.—(Pulls forth numerous circulars, window cards, posters, programs, stationery, picture postals, etc.). Here is a little assortment of the kind of publicity matter we supply to our artists.

Mme. D.—(Extremely pleased). All this for \$50. And in what quantities, if I may ask?

Mgr. X.—(With a sigh). If only artists would realize the great work we managers have to accomplish in order to bring them fame. Why, do you know, Mme. Dolcissima, that there are 14,000 Lyceum Courses, 3,000 Chautauques and thousands of Concert Courses and Music Festivals that we have to get in touch with in order to arrange your tour?

Mme. D.—(Overawed). You don't say so? And you send them all folders, postcards, programs, etc?

Mgr. X.—(Triumphantly con spirito). Of course we do. We spread your name broadcast over the land. Every Music Club, High School, Normal School, College, University, Church and Charity Society will know about you and your art.

Mme. D.—(After a bit of internal calculation). And all that for \$50?

Mgr. X.—(At first perplexed and then suddenly changing to a humorous tenor). Why of course that could not be done for \$50. No, sure, of course not, you see when we have faith in an artist as a great talent, we simply take the largest share of the risk and go to all that expense in the hope that we shall soon be compensated in commission.

Mme. D.—(With semi-doubtful expression). Isn't that generous?

Mgr. X.—(Drums on his desk a moment or so, then glancing at the contract, continues). You'll notice that on the contract we have a clause which reads: "Artist agrees to give the Bureau the entire returns of the first engagement booked by the Bureau, as a further appropria-

tion for printing and advertising." You see, that balances the risks. It's fair, don't you think so?

Mme. D.—Yes, if—

Mgr. X.—What's the "if," Madame?

Mme. D.—If the artist ever gets a second engagement. According to your contract, here: "This contract may be cancelled without further obligation to the Bureau if the artist at any time fails to give a performance that may be regarded as satisfactory judged by average musical standards." Will you please tell me just how you interpret this important sentence?

Mgr. X.—(With fatherly spirit). To be frank, there is nothing to explain in that sentence, but in order to avoid misunderstanding let us dissect it. I suppose you want to know what we mean by "average musical standards?"

Mme. D.—(Staccato). Yes, that's one of the things.

Mgr. X.—(Diplomatically). Now, average musical standards are those that have been set by artists with long, successful careers, and who have won public favor.

Mme. D.—(Perplexed). To be frank with you, Mr. X, now I understand it less than I ever did before. Have the average standards nothing to do with local standards?

Mgr. X.—(Flushed). Local standards! What have local standards to do without our average musical standards? (After a pause, with an expression of enlightenment). Oh, I see now what you mean: Why, of course they have. For instance, take your city. You have set standards in vocal art that have left all your colleagues behind.

Mme. D.—(Jubilantly). Of course I have—well, I should say.

Mgr. X.—(Dangling his watch fob). So there you are. You have set average musical standards that rise far above the inferior local standards.

Mme. D.—(Unbuttons her jacket so as to give free vent to the full tide of her pride). Now I understand you clearly. Undoubtedly there is necessity in your contract for that clause or else every screecher and screamer, every piano banger and fiddle scratcher would impose on your good will. Isn't that so?

Mgr. X.—That's the very calamity, Madame, from which we wish to protect ourselves, the public, and the genuine artists.

Mme. D.—(Con amore). You don't know how surprised I am to hear you talk this way.

Mgr. X.—(With a touch of sentiment). Yes, I know, managers have the reputation of being super vampires.

Mme. D.—Who ever would have thought of a manager having ideals.

Mgr. X.—(With manly spirit). We have ideals, Madame, but, alas, in the cruel grind of business we often have to wrap them in tissue paper and shelve them till after business hours, but it is your frank attitude toward me that called forth the expression that gave you a glimpse of my true self with the managerial mask dropped.

Mme. D.—(While listening is suddenly struck by an idea and with an effort waits until the end of the sermon, then pops out ff). How do you know that my average artistic standard is far above Miss Damnervoice and Mrs. Screechowl, Mr. Piper the tenor and the rest of that unmusical tribe? How do you know this when you never have heard me sing?

Mgr. X.—(Undisturbed). Our advance information is infallible, Madame. We never even correspond with talent of questionable caliber. (Then continuing in a low whisper) To satisfy your curiosity about our exact information I'll divulge a business secret. After our attention had been called to your wonderful voice by a great critic who accidentally heard you sing while touring in his motor through your city, I immediately took steps to convince myself of the authenticity of his discovery, and traveled far to hear you during last week's Sunday service at the Crossroad Church. If hearing and seeing are convincing, then not another word need be said about your wonderful talent.

Mme. D.—(Overcome, con tremelo). Thank you—thank you—

Mgr. X.—(Confidently). I do hope that you feel at ease about signing the contract now.

Mme. D.—(Reaches for the pen he is dipping). I'll exchange secrets now that you've been so good as to tell me yours. I had little faith in your contract, and it was more curiosity than anything else that brought me here from Shacktown. But now I have confi—

(Here a chorus of high-pitched voices drowns out the rest of her words. The Cerberus is trying to make peace among a half dozen ladies and gentlemen of various ages, each of whom claims to have urgent business with Mgr. X.)

Mme. D.—(Robbed of her serenity). What is that?

Mgr. X.—(Quite pale, with a forced air of ease). Oh, it's just business, rushing business. You would greatly oblige me by signing the contract here so that we may proceed with the day's business.

(Meanwhile the conflict outside continues.)

Mme. D.—(With pen poised in hand). If I didn't think I heard Mrs. Screechowl—

Cerberus.—(Shouting in fff to gain hearing above the chorus). I don't care if you never catch a train back to Shacktown, you can't get in for the boss is busy.

Mme. D.—(Rising from her seat). Shacktown! Did you hear that Mr. X?

(Mgr. X. fidgets about very uneasily, then rings for the Cerberus. The boy enters chewing at a desperate speed, the door is left ajar. The following minute five women and three men rush in behind him. Mme. D. drops the pen. Mgr. X. reaches out for his hat and coat.)

Lady No. 1.—Mrs. Screechowl is my name and I came to see you about this con—

(The entire chorus of the Crossroad Church chime in at this point and holding out similar documents shout:)

"Me Too."

Mme. D.—(In wild rage rips up her contract and before the others find an opportunity to protest grabs theirs and do likewise.)

Mgr. X.—Cerberus, go and call the police! ! !

Mme. D. and the chorus.—Do! (All take seats, and the newcomers, taking off their coats make themselves at home.)

Mgr. X.—(Paces up and down for a few moments, then facing the aggravatingly peaceful tribe of the Muse asks them con sordino). Well—what are you going to do about it?

Mme. D.—(Majestically). Nothing further than to have you pay our fares and all traveling expenses from and to Shacktown—including all meals of course.

Mgr. X.—(Indignantly). I refuse to be held up! !

Mme. D.—(Turning to the tenor). Mr. Piper will you please 'phone for the police for I see that Mr. X's secretary is not making good time.

Mgr. X.—(With resignation, reaching for his check book). How much is the bagatelle?

Mme. D.—(Very businesslike). Now let me see. Nine fares back and forth is \$22.50 and nine times two meals each is \$9, bus to the station \$2.25. That's all told \$33.75. And that in cash please.

Mgr. X.—(Hee-haws awhile, then opening his safe counts out the money. From one of the adjoining studios echoes of Chopin's funeral march float through the windows. The chorus from Shacktown files out solemnly.)

Mgr. X.—(After hearing the door close behind them). Boy! ! Boy! ! Take out Shacktown from our files, take the d... place off our mailing list, off the list of prospects, also wipe it off the geographical and musical map of the United States!

FINIS.

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The Thrilling Sousa.

[From the Battle Creek, Mich., Enquirer.]

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Sousa comes regularly, and he is one of our foremost dealers in thrills who cannot come too often.

"Carmen," "Maurer und Schosser," "Flying Dutchman," "Martha," "Tales of Hoffmann," "Lohengrin," "Tristan und Isolde," "The Bartered Bride," "Huguenots," "The Jewess," "Orpheus," "Loreley," "The Marriage of Figaro" have made up the bills at the Braunschweig Opera.

At the Teatro Real, Madrid, Mancinelli's opera "Paolo e Francesca," scored a success.

NEWS FROM VARIOUS CITIES

Detroit.

Detroit, Mich., April 30, 1915.

Aside from the spring festival concerts there have been few concerts of importance during this month.

On the evening of April 9, at the Detroit Armory, James DeVoe presented Myrtle Elvyn, pianist, as one of the attractions in the Philharmonic Course. Miss Elvyn has been heard here before and strengthened the favorable impression made at her other appearance. She was most enthusiastically received.

The last concert of the Detroit Symphony Orchestra, Weston Gales, conductor, was given at the Detroit Opera House on the afternoon of April 15. It was by far the largest audience that has attended these concerts and the program was given in a spirited manner that aroused great enthusiasm. The president of the Symphony Association, Otto Kirchner, spoke most hopefully of the plans for next year and of the fact that the orchestra was probably permanently established. Tuesday, April 20, the orchestra went to open the new concert hall at Ypsilanti. Georgia Richardson Baskerville, pianist, was the soloist. A large number of Detroit people attended the concert, which was eminently successful.

Several recitals of unusual interest have been given by local artists. The first was given March 30 at Arcadia Hall by Charles Hargreaves, tenor, assisted by William Grainger King, violinist. Both artists are favorites and the recital was listened to with pleasure and profit. Tuesday evening, April 6, Margaret Lawson Mulford, contralto, gave a recital at the Twentieth Century Club. Miss Mulford is a newcomer to Detroit and is a decided acquisition. She possesses a voice of excellent quality and her work is distinguished by intelligence and artistic discrimination.

Friday evening, April 23, the Orpheus Club, a male chorus of twenty-five voices, Charles Frederic Morse, director, gave its second concert of the season for its sustaining members at Westminster Church. This organization is not so well known to the general public as it deserves to be for its work is of a high order. The principal number on the program was the "Feast of the Holy Grail" from "Parsifal," given by a quartet made up of Philip H. Gray, Hedley V. Richardson, William G. Lerchen and Charles A. Parker, and the Orpheus Club with piano, organ and harp accompaniment. The instrumentalists were Harriet J. Igersoll, Alle D. Zuidema and Helen Burr-Brand. Considering the absence of orchestral accompaniment, the excerpt was very well given and the atmosphere was preserved in a remarkable manner. The choral work throughout the program was characterized by fine phrasing, splendid ensemble and delicate shading that always are in evidence in the singing of this splendid club of which Detroit is justly proud.

The annual meeting of the Tuesday Musicales, held April 20, resulted in the election of the following officers: President, Frances W. Sibley; vice-president, Louise Unsworth Cragg; treasurer, Mrs. Leland Case; secretary, Mrs. George Perry Palmer. Mrs. Frederick B. Stevens, Mrs. Edwin S. Sherrill and Mrs. Theodore Otis Leonard were elected to the executive board.

El Paso.

El Paso, Tex., April 24, 1915.

The most enjoyable operatic concert ever given here was presented at the El Paso Theatre, April 22, by a quartet of artists from the National Grand Opera Company, Saramé Reynolds, dramatic soprano, known to the stage as Saramé Ranoldi; Margaret Jarman, mezzo-soprano; Mario Rudolf, tenor, and Italo Picchi, basso. The El Paso Theatre was packed to the doors, hundreds being turned away. The stage was one mass of flowers and palms, and the floral decorations alone cost several hundred dollars. All the artists, especially Saramé Reynolds, were the recipients of numerous bouquets of American Beauty roses. Ruth McNary and Katy Brown were the accompanists. Saramé Reynolds is the daughter of J. S. Reynolds, president of the First National Bank of El Paso and the First National Bank of Las Vegas, N. M., therefore the people of El Paso were very much interested in hearing her sing. We have heard some famous artists in El Paso in years gone by, but none that compared with Saramé Reynolds and her support of excellent artists. She was given a great ovation. Following was the program: "Solemn in Quest'ora," from "Force of Destiny" (Verdi), Mario Rudolf and Italo Picchi; "Knowest Thou the Land," from "Mignon" (Thomas), Mar-

garet Jarman; aria from "Ebreo" (Appolloni), Italo Picchi; prayer from "Tosca" (Puccini), Saramé Reynolds; "Home to Our Mountains," from "Trovatore" (Verdi), Margaret Jarman and Mario Rudolf; sextet from "Lucia," arranged as quartet (Donizetti), Saramé Reynolds, Margaret Jarman, Mario Rudolf and Italo Picchi; "Miserere," from "Trovatore" (Verdi), Saramé Reynolds and Mario Rudolf; "Questa o Quella," from "Rigoletto" (Verdi), Mario Rudolf; trio from "I Lombardi" (Verdi), Saramé Reynolds, Mario Rudolf and Italo Picchi; "My Heart at Thy Sweet Voice," from "Samson and Delilah" (Saint-Saëns), Margaret Jarman; aria from "Cavalleria Rusticana" (Mascagni), Saramé Reynolds; quartet from "Rigoletto" (Verdi), Saramé Reynolds, Margaret Jarman, Mario Rudolf and Italo Picchi.

T. E. SHELTON.

St. John.

St. John, N. B., April 30, 1915.

The Harmony Male Glee Club gave a concert in the Opera House, April 7, in aid of the Associated Charities. There was a good attendance and the singers acquitted themselves creditably, this being the first concert since the club was organized. Ernest Scott Peacock did good work as conductor.

The last meeting of the Arts Club for the season was held April 9 at the Natural History rooms. The program was in charge of Mrs. H. L. Spangler and Eileen Gillis. The two composers considered were Bantock and Elgar, and papers were read, that on Bantock by Mrs. Spangler, and the one on Elgar by Miss Gillis. Mrs. James Gilchrist sang with much temperament Bantock's serenade and "Will o' the Wisp" from the "Jester Songs." The Elgar numbers were: Song, "Pleading," by C. B. Skelton; trio for female voices, "Snow," by Louise Knight, Hilda Galley and Jessie Knight; piano solos, "Serenade Lyrique," by Mrs. Kent Scovil, "Bavarian Dance," by Edith Doherty; violin solos, "Salut d'Amour," "Chanson de Matin," "Chanson de Nuit," by Olivia Murray. A paper on Rubens was read by Grace Hatheway, who showed the master's work with the reflectroscope.

There was an interesting morning recital given April 13 at the residence of Mrs. Thomas Bullock by Maude Allen, mezzo-soprano, of New York. The recital was in aid of the Belgian Fund, Mrs. Allen with great kindness giving her services. Mrs. Allen has a full rich voice and her singing gave much pleasure. The rooms, however, were somewhat crowded, which made it impossible for the singer to do herself full justice. Of the program numbers those especially good were: "A Swan," "Eros" and "The Brookside," by Grieg. She also sang with much taste "Away from the Hills," "A Little Winding Road," by Ronald; "The Sea," MacDowell, and Massenet's "Elegy." The other numbers were: "Nightfall" and "Oh, Wounded Bird" (Saar), "My Heart at Thy Sweet Voice" (Saint-Saëns), "In the Times of Roses" (Reichardt), "Sympathy" (Bond), "A Prayer for You" (Sparrow), "Blackbird's Song" (Scott), "Rose of My Heart" (Lohr). Beatrice Fenety, as accompanist, did excellent work.

A delightful musicale was given Thursday, April 22, at the studio of Annie L. Lugin, vocal teacher; Miss Lugin on this occasion introducing Mrs. A. P. Allingham, mezzo-contralto, assisted by Mrs. Thomas Gunn, violinist, and Mrs. J. M. Barnes, pianist and accompanist. There were invited guests, including the principal musicians of the city. Mrs. Allingham, whose voice is full and even with fine quality in the chest register, did excellent work in a varied program, reflecting credit on her teacher. Her enunciation is especially good. The following numbers were sung: Recitative and aria, "But the Lord Is Mindful of His Own" (Mendelssohn), "Thou Art So Like a Flower" (Rosalind Park), violin obligato played by Mrs. Gunn; "Sea Drift" (Brander), "I Hear a Thrush at Eve" (Cadman), "I'm Wearin' Awa'" (Foot), "Since You Went Away" (Johnson).

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"Wake Up, Little Dorkie" (Clutsam). This last bright characteristic number Mrs. Allingham was obliged to repeat. Mrs. Gunn contributed two numbers, "Legende," by Wieniawski, and the "Menuette," by Beethoven. The first number was given with much temperament and breadth of tone and an encore was demanded. The "Menuette" was exquisitely played. Mrs. Gunn's work is always satisfactory and shows the earnest student. Mrs. Barnes' solos were: Fantaisie impromptu, by Chopin, and Godard's fourth mazurka, both of which were played with great charm. Flexibility and a caressing touch, combined with much temperament, make her playing always a delight. In response to an encore after the second number Mrs. Barnes played the ballet music from "Coppelia," by Delibes. As accompanist her work was up to its usual excellence.

A. L. L.

Lafayette.

Lafayette, Ind., April 28, 1915.

An outstanding success of the musical season in Lafayette has been the superb violin playing of Ernest Toy, the Australian violinist, at his violin recital given at the First Christian Church. Ernest Toy, who has become violin director at the Lafayette Conservatory of Music, has had a successful career both in Europe and Australasia and by recent expert opinions his success is assured in this country. The Lafayette Morning Journal says: "Mr. Toy's facility alone is sufficient to rank him as an artist, and his convincing manner and engaging personality easily place him in the first rank of solo violinists. . . . The well known chaconne soon convinced the audience that he knew his Bach." The Warsaw Daily Tribune says: "In Ernest Toy was found a violinist of the highest order, his tone is resonant and he plays the most intricate passages with absolute ease and precision."

Lawrence A. Cover, the energetic choral director, led a noteworthy performance of Haydn's "Creation" at the Fowler Hall, given by the Purdue University Choral Society, assisted by Helen Ace Brown, soprano; Mr. Brines, tenor, and Gustav Holmquist, basso.

Myrtle Elvyn's piano recital given in the Baptist Church, March 29, in connection with the Lafayette Oratorio Society, drew a splendid audience which gave the pianist an immense ovation. The program was as follows: Caprice (from "Alceste"), Gluck-Saint-Saëns; minuet, G major, Beethoven; rhapsodie, E flat major, Brahms; "Sonata Appassionata," Beethoven; caprice "Vienneis" and "Schoen Rosmarin," Kreisler; etude de concert, MacDowell; "Lotus Land," Cyril Scott; "Rigoletto" paraphrase, Verdi-Liszt; twelfth Hungarian rhapsodie, Liszt.

Prof. Robert J. Ring's piano students gave a successful recital at the Jefferson High School, the following program being presented: Haydn's "Surprise Symphony," arranged as a quartet for two pianos, performed by the Misses Murphy, Tharpe, Henderson and Erwin; duet for two pianos, "Le Soir," Chaminade. Helen Murphy surprised the audience by her superb playing of the Liszt "Hungarian" fantasia, orchestral arrangement for second piano, played by Mr. Ring.

Leon Rice, tenor, gave an interesting song recital at Trinity M. E. Church last Friday evening. The admirable accompaniments of Jennie Caesar Rice were one of the features of the occasion.

Ernest Toy, violinist, and Robert J. Ring, pianist, gave an enjoyable recital at convocation in the Fowler Hall, Purdue. The chief work performed was the Grieg sonata in G major.

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